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LEO DEUEL: *Testaments of Time: The Search for Lost Manuscripts and Records.* 509pp. Secker and Warburg. 42s.

Mr. Deuel has found a large gap on the shelves of popular scholarship and filled it with a solid and useful book. The archaeologists who dig for treasure have long enjoyed a place in the modern Pantheon; the other kind, those who seek in libraries or beneath the ground for lost or rare texts, have not yet arrived. But with the publication of Mr. Deuel's book they are well on the way. What are the oldest alphabets in the world and when and where were they found? Of what great Greek philosopher were the lost works discovered at Herculaneum? Which dialogue of Plato survives in a papyrus that may have been written in the author's lifetime? What seeker of manuscripts shared his Christmas dinner, Tintin-like, with his faithful terrier in the snows of Turkestan and what was the terrier's name? Faced with this quiz few of us, without Mr. Deuel's help, would be able even to open our mouths. Now, if we do not know the answers, we at least know where they are easily available.

To the rediscovery of the literatures of the Graeco-Roman and Judaeo-Christian traditions, the long story that began with Petrarch and is still proceeding with the evaluation of the latest finds from Qumran, Masada and other widely scattered sites, he adds briefer accounts of ancient Egyptian literature, of the multifarious linguistic and textual discoveries of Sir Aurel Stein in Central Asia, and of the picture-books of pre-Columbian America. Unfortunately, to get this vast mass of material within the covers of a single readable volume he omits subjects which seem to be nearer to his principal theme: the struggle to decipher Etruscan, Champollion and the Rosetta stone (without which any account of Egyptian hieroglyphics is *Hamlet* without the Prince of Denmark), Ur and the great literature of the early Mesopotamian civilizations. And his treatment even of classical and Jewish literature is somewhat haphazard. He tells us, for instance, that Poggio found a fragment (an unimportant one) of Petronius in England; he does not mention the discovery of the unique manuscript of that unique survival from the classical world the *Cena Trimalchionis* at Grau in Dalmatia in 1650. Nor—doubtless because other popular writers have been there before him—does he give as much space to the Qumran discoveries as their importance deserves. Perhaps he would have done better to spread his material over two books, one for the Near East, another outside these regions. however, be grateful to great quantity of other sible information whi assembled and compres high standard of accura the skill with which he impart a personal inte stories of his scholar-adv

Detailed criticisms may Isidore of Seville was not sor of learning but a g whom the scholars of the darkest Middle Ages c honour; Ovid was not, a implies, a discovery of sance—indeed some of erotic poems were school twelfth century; the wa use of manuscripts, that method of book produ makes a palimpsest, wa dard practice in medie teries" but was confined areas and periods; and Sunday supplements in of 1931 to hail the arr Codex Sinaiticus from But in general Mr. Deuel's guide, and if some of stories are a little flat take a more lively inter hynchus because Hu lishman of good breed his class and his Chest Codex Nuttall becau Nuttall was "a grac chatelaine"—many come vividly to life al doggedly persistent Budge, whose career recently England wa power in the world of Shapira; and the two ladies who found monks of St. Catherine Sinai" both pleasant and

One useful service of to provide a backgr which the general assess the textual disco every year, indeed al month, sees reported in Mr. Deuel shows, the is likely to increase o half-century. Not only archives already recove ground—including even laneum rolls which were first finds of modern still await exhaustive in There are many importa ductive known sites. D for instance, of which portion has been explored creased resources and must be expected to unpredictable discoveries still hope to read the Livy or to find a text of written within fifty ye Crucifixion.

MORGAN BIENNIUM

Mr. Frederick B. Adams's Fourteenth Report to the Fellows of the Morgan Library, like its immediate predecessor, covers two years: 1965 and 1966. Its 150 pages and dozen plates record the customarily discriminating harvest; but one dominated this time by the accessions to the department of fine bindings in which, says Mr. Adams without much fear of contradiction, the Morgan "ranks first among American libraries".

This unusual profusion is largely due to the opportunities presented by the sale of the first section of Major J. R. Abbey's famous collection of bindings in June, 1965, and Mr. Adams is warm in his acknowledgment of PML's debt not only to Major Abbey's "collecting acumen" but also to the cataloguers of his collection, the late G. D. Hobson, and his son, Mr. A. R. A. Hobson. Yet the "Abbeys"—among them books bound for Wladislaus II of Hungary, Damian Pflug, Claude Gouffier, Mark Lauweryn and the Confrérie de la Mort—are flanked by a number of distinguished examples from other sources: a gold-tooled morocco binding of 1597 from the shop of the Mexican printer-publisher Pedro Balli; a copy of Cardinal Pallavicini's history of the Council of Trent bound in Rome for the author, with his arms, in the year of publication ("the condition can justly be described as immaculate"); a splendid folio, the *Lex Regia*, 1709, of King Frederick IV of Denmark, bound with his arms in Copenhagen by Johann Boppenhausen; a mosaic binding of 1751 by the Queen of Spain Grolieresque binding by Zaehnsdorf but prob by Hagué, the most in the history of

If this was a bindings on 36th Street curators have neverth other interesting acq scribe: the Codex Pal Aesopic fables of Ph century, Rheims); the tified manuscript of Ciriagio, the Florentin Petrarch written in Filippo Strozzi; sever purchased by the Harp first edition of *The* of *Fors Clavigera* in from Holbrook Jackson and an exhaustive colle first editions of John complement his original Among literary manus *Tanglewood Tales* ma addition to PML's alrea tial collection of manuscripts, and Allen continues to reinfo more substantial one of Sullivan. The additions lection of drawings, lead masterful Signorelli Demons, in black chalk through Beccafumi the Carracci studio tona, twenty-one dra illustration by Grave Roederer Collection Sandby, to a charcoal pianist Ernest Schelling gent in 1910.

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No. 3,400 66th Year THURSDAY APRIL 27 1967 PRICE 9D

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TARANTISM
ST. PAUL AND THE SPIDER

IT SEEMS A FAR CRY from the orgiastic frenzy of the Corybantes to the dancing of Apulian peasants of today, "tarantulated by a tune". But there are enough features in common to excite the interest of the anthropologist and the historian, as well as the psychiatrist. Professor de Martino, who is Professor of the History of Religions in Rome, decided to investigate the modern forms of tarantism, viewed as an expression of the way Christian civilization coped with the pagan resistance it encountered over the centuries of its growing dominance and expansion. It seemed to Professor de Martino that here was an alluvial deposit, left by millenary tides sweeping over the harsh and primitive area that had once been Magna Graecia. Though he explicitly disavows such anti-Catholic bias as Trede showed in *Das Heidentum in der römischen Kirche*, he thought it would be rewarding to search, like the German scholar, for pagan vestiges in the ceremonies and religious customs of the South. The reported annual outburst in the chapel of St. John in Galatina and in neighbouring villages indicated the Salentine peninsula as a likely area for the inquiry. An additional incentive was afforded by the wealth of description, from the fourteenth century onwards, which made an historical survey possible. Athanasius Kircher himself had written *con amore* about the phenomena here—especially the musical features—as copiously as about the many other out-of-the-way topics that interested him.

A photograph from *La Terre du remords.*

* * *

Professor de Martino assembled a team for the enterprise. It included a psychiatrist, a psychologist, a musicologist, a cultural anthropologist and a social assistant. In Rome during their preliminary exercises they met regularly under a portrait of Croce, who functioned as their patron saint: "our difficulties and our efforts were largely conditioned by the influence his work had had on Italian cultural life". They spent the spring months in acquainting themselves with the literature, discussing their plans, and assimilating each other's viewpoints. In the middle of June, 1959, they set out for Galatina. They had chosen this time because June 29 is the festal day of St. Peter and St. Paul, and on this date it had been customary for the victims of tarantism to come from the villages to the chapel of St. Paul to thank him for their cure if it had been effected during the preceding days at their home, or to seek his further ministrations if their symptoms had proved obstinate.

Between June 28 and June 30 the investigators from Rome were able to identify thirty-five people supposed to have been bitten by the dreaded spider. Nineteen of these were selected for close study in their own village. Two other suspects were studied—one who had really been bitten by a spider in an earlier year, and another who was a patient in the mental hospital at Lecce under treatment for a psychosis, with tarantism playing a prominent part in his delusions. By a rough calculation, Professor de Martino estimates that tarantism affects the outlook and the conduct of several thousand people in the province of Salente; this includes the musicians, the relatives, and the immediate onlookers of the performance.

* * *

The first concern of the investigators was to determine how much truth there might be in the popular belief that the familiar symptoms were actually produced by the bite of a tarantula. Two spiders contended for the rôle: Lycosa tarentula, a vicious-looking wolf-spider with big mandibles, who can in fact do little harm to man by his bite; and Latrodectus tredecim guttatus, a small and inconspicuous spider, slow to move (in contrast to Lycosa who bounds along at high speed in pursuit of prey), but with an output of poison that can bring about severe toxic symptoms—weakness, difficulties in breathing, muscular rigidity, spasms, pain, vomiting, anxiety and fear of death, and hallucinations—lasting about two days. In spite of these formidable powers, Latrodectus can be absolved from responsibility for the troubles laid at the tarantula's door.

Hardly any of the doctors in the region could recall having seen what they could regard as an authentic poisoning. The symptoms of tarantism recurred year after year in the same persons, on or just before the same red letter day, the feast of St. Paul. No case of tarantism was reported from Galatina itself, which was explained by the peasants as a consequence of Galatina being what they called a fief of St. Paul and therefore kept free from vermin, whereas many cases were reported from villages only a few miles away less favoured by the Apostle. Such territorial idiosyncrasy on the part of Latrodectus is highly improbable. So is its apparent preference for women: very few men figure among the tarantulates now, and as far back as 1491 Pontano noted the sexual limitation and the shameless way that the affected women, on this pretext, were prone "libere atque impure viros petere". Authentic, competently diagnosed poisoning by Latrodectus, in contrast, is predominantly found in men, exposed as they are in the fields to being bitten by the unobtrusive spider.

Tarantism tends, furthermore, to be concentrated in particular families, and to begin in adolescence or early adult life (though the annual attacks may go on regularly into old age). From the evidence it is certain that the attacks of tarantism are not due to Latrodectus bites, but it is possible that the original stimulus in some cases may have been an actual bite which set some very different, less tangible mechanisms in motion. In the popular mythology of the region zoological niceties play no part; field spiders and scorpions have from time to time been given honorary status as tarantulas, since they too are reputed to be venomous monsters that bite and lay traps. Professor de Martino encountered one woman who believed her annual attacks had been set in train eighteen years earlier by exposure to the mephitic breath of a snake.

* * *

The tarantula has, in traditional belief, a highly individual character. It has a name—Faustina, Madonna Caterina, Antonietta—and a personality. It may be sad and fond of hearing dirges, or choleric, or attached to a particular colour, or lascivious; and the conduct of a bitten woman will be in keeping with the character and likings of the tarantula that bit her. The phenomena are indeed peculiar. Professor de

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Illustrated 63s

William Heinemann

Martino and his colleagues witnessed them: and their account is vivid. They went first to see an exorcism—the question-begging term is used by Professor de Martino—in the victim's home. A young woman of twenty-nine was going through a regular cycle. The little orchestra in her room, which consisted of guitar, tambourine, violin and accordion, struck up the tarantella; the woman lying on the ground, moved her head from side to side in time with the music: then she jerked herself, in the same rhythm, on her back and heels around the perimeter of the space left clear for her by the onlookers. She next suddenly turned round, took up a fixed squatting position, with folded arms and head still keeping time to the music; after a while, again abruptly, she rose to her feet and hopped very rapidly round the circle, making formal play with a handkerchief.

After a quarter of an hour of this her energy flagged, the rhythm of her movements became uneven, and with a frenzied capriole she fell into the arms of the women around her. The music stopped, there was a pause for ten minutes, and then the cycle was renewed, in precisely the same sequence, to be interrupted for the night only when the musicians were exhausted. The following morning the musicians began to play the tarantella. She gave a scream and arched her body in the classical arc-en-cercle so well known in Charcot's hysterics. Later in the day she uttered barking noises which were construed by the onlookers as signs that the gracious advent of St. Paul was at hand. Some time after she stopped dancing, signed to the musicians to desist, and walked steadily to her bed, where she lay down, still and calm; when the musicians played the tarantella once more she did not stir. Questioned, she said that at the critical moment she had heard St. Paul say to her, in dialect, that he would grant her his favour. She was then taken to Galatina to give thanks to the Saint. Inside the chapel she repeated her dance cycle, without the accompaniment of music; she circled round the altar, drank a glass of water from the holy well in the sacristy, and deposited the money offered by the onlookers during her tarantism at home.

This was not the woman's first encounter with St. Paul. Like many others she had had a hard and distressful life, relieved by the compassionate intervention of the Saint. At eighteen she had been forced into a marriage she disliked; St. Paul came to her aid and called her to a mystical union with himself. After further tribulations in her married life she met St. Peter and St. Paul who told her to come with them: this happened on the anniversary of the day she believed herself to have been originally bitten by a tarantula.

* * *

The appearances of St. Paul were often related with more detail than this. A middle-aged man from the same village had been actually bitten by Latrodectus in 1955 and treated for it in the local hospital. He remained well until 1959 when the raptus suddenly began. In the pause between two dances he conversed with St. Paul, who appeared equipped with sword and book, as in the pictures distributed to the faithful and those displayed in the chapel and its courtyard. St. Paul talked to him about tarantula bites, explained how long he must dance to obtain relief, and foretold what would befall him if he failed to go to Galatina, even though the expense incurred would, as the patient sadly reflected, be beyond his small means. Most of the affected people talked with a person whose voice was sometimes said to be St. Paul's and sometimes the tarantula's. There was much contradictory blending of this sort. The sufferers equated a St. Paul who protected them against the tarantula with a St. Paul who sent the tarantula to bite them in punishment for wrong-doing; this composite figure was also, on occasion, itself a tarantula, to be exorcized by dancing.

The Saint was, however, treated inside his chapel with something less than respect. One of the oldest tarantulates, a man of sixty-five, declared that his devotions were intended to get rid not of the tarantula but of the Saint. The devotions in question were indeed eccentric. On entering the chapel the man would take off his jacket and shoes, throw himself to the ground and, with his arms above his head, crawl towards the altar, giving a loud cry every now and then: on reaching the altar he stood up, jumped on the communion table and climbed on to the corbel towards the Saint's effigy in its niche. These acrobatics alternated with assumption of the cruciform posture. As he crawled about he collided with a woman who was likewise crawling towards the altar. When she reached the statue of St. Paul she attacked the iron grille in front of it violently with rapid rhythmic kicks and again, on another circuit of the chapel, with her shoulder, while her mother, standing on the top of the tabernacle, hammered with her fists on the panel above the altar. Other women at the same time were beating on the door guarding the Saint's niche, groaning and screaming; one of them, an old woman of seventy-three, crawled on all fours behind the altar to micturate in a corner of the sacristy. To add to the contradictions within the chapel, the sanitary authorities in June, 1959, ordered that the mouth of the holy well in the sacristy, whose water was credited with the power to rid people of the tarantula poison, must be walled up completely as it was heavily polluted.

There can be little doubt that the domestic ceremonies, supplanted to a considerable degree by the cult of St. Paul, have consequently suffered attrition of their symbolism and lapses in their ritual. This could be traced within the life-span of individuals, who had formerly danced at home to the music of the tarantella, but who now engage only in the disorderly turmoil of the chapel on June 29. The influence of the clergy has obviously been powerful in effecting this change: ecclesiastical considerations may, as Professor de Martino supposes, have been reinforced by financial ones. He failed in his efforts to discover the value of the offerings received from the visitants, but he noted that 50,000 lire were donated to the Chapel during the dancing of one tarantulate, and 74,000 for another, together with a small golden figure of a snake (the sufferer had offended St. Paul by killing a viper—a creature clearly under the Saint's protection after the famous episode in Malta).

Why St. Paul should have been credited with arachnid interests and powers is obscure. Throughout southern Italy he was regarded as having curative powers extending beyond the bites of spiders to those of snakes, scorpions, and mites. The church evidently took over the popular ascription, which was firmly rooted by the beginning of the eighteenth century; but the main feature of the myth was assiduously propagated by the Sanpaolari, sorcerers of the line of St. Paul who were entrusted with his therapeutic powers. As might be inferred from parallel cults all over the world, the sexual element was also prominent in spite of the especial impropriety of attributing erotic activities to the author of the seventh chapter of the First Epistle to the Corinthians. In Apulia the words invoking the Saint declared in crude and simple language that it is he who bites girls in their genitals. As Professor de Martino demurely comments, apropos this indecorous chant which he heard while watching unseen from a balcony in the chapel, "the attempt to christianise the conduct of the tarantula sufferers does not seem to have been carried much beyond substituting St. Paul for the tarantula". He was dismayed by the contrast between the ancient, strictly ordered ceremonial dance-cycle to music which can still be seen in the villagers' houses and the chaotic, abortive antics in the chapel, for which the only accompaniment in sound was the groans and yelpings of the afflicted and their passionate kicks and bangs on the door in front of the Saint's statue.

* * *

The recorded history of tarantism goes back 600 years: Guglielmo di Marra in 1362 set it down in his *Sertum Papale de Venenis*. He says that song and music relieve those who have been bitten by the tarantula and that the common people believe—"dicitur a quibusdam vulgaribus et ignaris"—that the tarantula, in the act of biting, makes musical sounds to which the affected person will thenceforward respond. In the following centuries travellers, scholars and physicians have related with varying degrees of amazement the strange ceremony they had witnessed, which remained fairly constant until the chapel adjunct modified the original tradition and observance. The eighteenth century was particularly rich in eye-witness accounts. One of these appeared in the *Gentleman's Magazine* for 1753. In it Stefano Storace, father of the composer, recounted how he had been begged to play a tarantella for the benefit of a man supposedly bitten by a tarantula, who seemed to be at death's door. Storace did not know the melody but picked it up there and then from a woman in the crowd who sang it for him. The customary result ensued: the moribund man responded to the rhythm, sprang to his feet, danced energetically, cut himself with a sword in dervish fashion, and fell to the ground as soon as the playing stopped.

The instruments in the orchestra varied not only with the period but also from individual to individual, according to the liking and requirements of his particular tarantula. There was no standard combination: bagpipe, trumpet, harpsichord, zither, drum, violin and percussion instruments have all served their turn. In the matter of colour, too, the fancied hue of the tarantula dictates the choice of cloth by the affected woman when she dances. Colours are supposed to excite in the tarantulate person an amorous fervour which may be directed on some rather odd love-object. Athanasius Kircher tells the story of the Archbishop of Taranto, Cardinal Caetani, who decided to visit a monastery where there was a Capuchin monk much troubled by tarantism. When the Cardinal appeared at the door of the monk's cell, the dancing stopped abruptly and the monk concentrated his whole being, as if enraptured, on the prelate's purple robe; allowed to hold the cape in his hands, he pressed it to his cheeks and breast and ... though it were his darli...

Leonardo da Vinci in... tism within the scope of ... ranging interest. He reper... mon belief that the bite ... tula fixes a man's mind ... whatever he was thinking ... he was bitten. In the six... tury Ponzetti offered a ... Psychosomatic explanatio... son injected by the spider ... the brain where, because of ... properties, it clogs the ... thoughts and intentions ... gradually given up in the ... this notion of blocking ... as by a mordant had som... to the more enduring be... persistence and repetition ... ginal experience of being ... was assumed that the tara... how lived on, silenced ... tinguished, until the day ... time next year when it ... and bite again either ... *soma*, or as poison, or ... It is partly to this ... this literal ayenbite, that the title of Professor de Mar... alludes; partly also to the ... a painful experience, a ... its expression in a crisis ... The play on the word is ...

* * *

There are two obvio... to the analysis of taran... psychiatry, and the ... anthropology. The lat... occupies Professor ... though he is aware of ... against viewing such a ... phenomenon exclusively ... case of Shamanism. ... abound between it and ... those of the Sudanese with ... the Haitian voodoo, or th... pians with their zar in wh... possessed by an evil spi... exorcized by music and ... Similarities abound also at ... level between it and the ... venomous bite as underst... Greeks, with their conc... oistros, the maddening ... their notion (described b... Nicander) of the mental ... spider bite. The role o... music and dancing in th... comes at times close to the ... scene in Apulia. It is, for ... with music that Eurydice ... brought back after she had ... led by a venomous bite, ... by the same means that pe... and disturbed in mind ... restored to normal life, the ... The anthropologist has no ... in adducing numerous ... the broad pattern so ... trayed in Salente.

The most obviously com... burst was the Tanzwut, the ... epidemic which developed ... dently in northern Europe. ... be alleviated by St. Vitus ... unknown in southern Italy ... chapel attracted pilgrim... from the bite not of a tara... of a mad dog, so that the ... addressed to him ran "... oram qui tenes Apuliam, ... rabidos levas irasque ... gas". Notable outbreak... dancing occurred at Ch... and on the feast of St. Jo... spreading through German... Low Countries, but never ... the ritual formalized dan... Apulian victims, nor the ... ence on a particular ... music. In the Strasburg ... 1518, however, pipes and ... used as accompaniment to ... ing, in a grotto sacred to ... In Ulm the affected women ... the chapel of the Saint ... each year and danced ... until they fell to the ... exhausted or in ecstasy. The ... features of the Tanzwut ... akin to the epidemic descr... Aristoxenus of Tarentum ... fourth century B.C. than ... modern phenomena of ... the same region; but as the ... tisms of Sardinia and Spain ... there are, and have been ... variants of the nuclear pattern ...

Whether the anthropolog... gards the phenomenon as ... in essence, or as a respons... privation, or as part of a ... session cult, they are familiar ... as the widespread ... diverse societies. He recog... common features; predomin... women among those affected ... tration by malevolent morbi... nisms (sprites who ... possess like the obscene ... tosche; tarantulas and ... who bite). Hausa bori ...

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Somaliland: masabe among the Valley Tonga of Zambia); music, and songs with a more or less explicit sexual content; cathartic or exorcizing dances; and in many cases patent relics of a more ancient religion displaced and enfeebled by Christianity or Islam.

In his recent Malinowski Memorial Lecture I. M. Lewis stressed a specifically medical feature of spirit possession which differentiates it from many forms of witchcraft and sorcery: it is used to explain only illness arising within the body, whereas sorcery also explains external misfortunes befalling the individual. Tarantism, with its emphasis on the evil influence from within, illustrates the distinction, and its medical implication clearly invites a psychiatric approach not only to its symbolism but also to its diagnosis and causation.

Professor de Martino has an unduly narrow conception of the psychiatrist's point of view. Once the cultural plasticity and the definite order of traditional mythical symbols had been recognized in tarantism, every attempt at assimilating it to a psychopathological model was dismissed as inadequate, he declares. But the psychiatrist is accustomed today to take cultural and symbolic phenomena of many sorts into full consideration, and is aware that among the anomalies of behaviour which a patient exhibits some may be, indeed commonly are, signs of defence, control and reintegration. This broader psychiatric standpoint is expressed in the appendix by Professor de Martino's psychiatric collaborator Dr. Jervis, who underlines the necessity to interpret abnormal behaviour in close relation to the society it has evolved in, avoiding equally the danger of falling into a simple-minded materialism and the danger of explaining everything psychologically (in the manner, he gratuitously adds, of certain American authors).

* * *

There is not a vast difference between the cardinal features of tarantism and the outbreaks of obscure illness that crop up dramatically from time to time in convents and girls' schools, spreading quickly from person to person like a contagion, and yielding to appropriate psychological measures. If we substitute Rock and Roll for the tarantella we have a modern parallel, demonstrating the power of music to facilitate a dissociated state, complete with automatisms, rhythmic movement, excitement, ecstasy or trance, and sometimes self-injury. This is familiar ground to the psychiatrist.

Mass-hysteria is the commonest diagnostic term applied to these outbursts. The readiness for dissociation, as Janet has described it; the preponderance of women; the bodily manifestations, through significant disorders of voluntary movement, of an emotional state and purpose; and the suggestibility all point in one direction. But Alfred Métraux (whom Professor de Martino quotes) has urged that while the diagnosis of hysteria is justified in a small number of affected people—he is referring to the Voodoo cult of the Haitians—who dissociate readily, giving the impression of multiple personality, in the majority this is not the right interpretation, "à la différence de l'hystérique qui révèle ses angoisses et ses désirs au moyen d'un symptôme—mode d'expression personnel—le possédé rituel doit se conformer à l'image classique d'un personnage mythique". The varieties of crowd behaviour are many, ranging from panic and violence, especially evident in conditions of hunger, plague, famine and despair, to the simplest form of "communicated insanity" in which two or more people closely bound together in a family come to share their delusions and other evidences of psychopathology—*folie à deux*. Since Le Bon much has been learnt about group behaviour, including its cultural soil, its precipitants, and its social effects; unfortunately, to cope with some of its alarming features we are still hardly better equipped than the priests of St. Paul's chapel in Galatina.

The calamities that beset Apulia in the late Middle Ages provide the sombre background for tarantism in its pre-Pauline phase. Much of the country had always been desolate, torrid and forbidding, *siticulosa Apulia*: it was ravaged by sixteen epidemics of plague between 1119 and 1349; the Crusaders passed through its ports, spreading havoc and disease; commerce was ruined. Since those catastrophic days there has been some advance, but the population is still illiterate and poverty-stricken, and the culture stagnant. The impact of the nineteenth and twentieth centuries has weakened the ancient beliefs and traditional practices without expelling them. Their survival, in however degraded a form, contrasts with the disappearance from northern Europe of the once comparable excesses of St. Vitus Dance, never incorporated in the life of the people nor derived from roots in the Ancient World.

Professor de Martino sees the struggle between pagan practices and the cult of St. Paul as a modern repetition of the troubles of the young Church at Corinth with which the Apostle strove so powerfully. The analogy is somewhat far-fetched; more acceptable is the ensuing passage:

> le tarantisme, par la qualité même de son symbole mythico-rituel, se griffa sur deux grandes polémiques occidentales, celle du christianisme contre les cultes orgiastiques et celle de la nouvelle science contre la magie naturelle et la magie cérémoniale; c'est justement par cette double griffe qu'il s'est continuellement inscrit dans la mémoire culturelle.

Its future is hard to foretell. The clergy, by forbidding music in the chapel, have robbed the ritual of one of its central elements; the secular authority, by bricking up the holy well and other intervention, has made inroads on the Pauline cult; and it may well be that industrial civilization will advance beyond Eboli and tarantism will be sapped by both church and lay intrusion. Professor de Martino approaches the problem as a reformer. He sees and deplores the inertia, the intolerance, the unrecognized contradictions, the sustained ambiguity that has kept present-day degraded tarantism alive. He believes that it is high time for the forces of conscience and reason to reestablish a stable, vigorous order of society in this neglected and unhappy region. His proposals, though eloquently expressed, lack operational detail. But his factual account of the past and present of tarantism is rich in detail, erudite, and arresting.

A QUESTION OF COLLUSION

HUGH THOMAS: *The Suez Affair*. 259pp. Weidenfeld and Nicolson. 36s

"Those who refuse to learn from history are doomed to repeat it." Santayana's maxim might well have been in the minds of all the participants in *The Suez Affair*. All of them at least behaved as if they were determined not to be accused of failing to learn from history. The Israelis were reliving their liberation from the captivity in Egypt, and President Nasser was avenging the imperialist exploitation which built the Canal. The British high command was busy avoiding the mistakes made at Arnhem, and the French was avenging its humiliations in Vietnam and Algeria. The French government was reviving the spirit of the Resistance, and Harold Macmillan was recapturing the excitement of 1914. Even *The Times* was vigorously avoiding the mistakes of appeasement and living down the 1930s.

And what of the principal actor in the drama? Sir Anthony Eden, as is well known, was fighting against President Nasser the preventive war that he would have liked to fight against Hitler and Mussolini. It is usual nowadays to regard his as the greatest mistake of all. Yet if the identification of the Egyptian dictator with the prewar fascists was an historical blunder, it was one which Eden was by no means the first to make. On the evidence of Professor Thomas's book, he was anticipated not merely by the French Prime Minister and Minister of Defence but also by the *Daily Herald*, the *Daily Mirror*, at least one Labour back-bencher, and the Leader of the Opposition himself. The language of the American Secretary of State about President Nasser was hardly less truculent—at first. If Eden's tragedy sprang from his failure to carry Gaitskell and Dulles with him, neither of them can be wholly acquitted of giving him grounds for being misled.

But as the cases show, the real trouble was that living in the past could not be an adequate way of learning from history. The principal participants were all reliving different episodes in past history, all slightly misconstruing their roles, and all getting in each other's way. Of this tragic confusion Professor Thomas gives an efficient and lucid account, less substantial in scale but not less skilful than his celebrated history of the Spanish Civil War. His book has that gripping quality usually associated with Greek tragedy: even though one knows what the end is going to be, one still hopes against hope up to the eleventh hour that it may be averted. This quality is inherent in the drama, but it takes a true historian to bring it out.

There is nevertheless another historical maxim of which *The Suez Affair* gives a reminder. "History repeats itself: historians repeat each other." In the rapidly expanding field of contemporary history, there is not much else they can do. Documentary sources are not immediately available: indeed, if Professor Thomas is right, they never will be available in the case of the Suez affair, because they were systematically destroyed in the immediate aftermath. There are, of course, the recollections of some of the participants, but these are apt to be a good deal less reliable than Professor Thomas allows. (Any official war historian who has had the opportunity of comparing recollections with original documents could have told him this.) In the upshot, there is not very much in *The Suez Affair* which has not been published before. The bulk of what appears to be new is attributed to unidentified sources—"evidence of a Minister", "evidence of a task force commander", "evidence of an Adviser", and so on. One must hope that Professor Thomas has kept a crib from which his sources can one day be properly assessed.

These reservations are important because on one of the crucial issues of *The Suez Affair* Professor Thomas confidently repeats his predecessors without adding anything identifiable to the evidence which they inherited from each other. The issue is, of course, that known as "collusion". Looked at in distant retrospect, it might well one day be wondered why this issue ever seemed so important. Collusion between allies and the consequent deception of friends as well as enemies, it might be argued, is a necessary technique of war. Sympathetic Americans have been heard to argue that if Britain and France were not in collusion with Israel in 1956, they ought to have been. Most Frenchmen probably adhered to this view of the Suez compaign from the first. To the argument that the Tripartite Declaration of 1950 obliged Britain and France to consult the United States before taking action in the Middle East, they might reply that attempts had been made to consult Dulles already, and he had shown himself utterly impossible to consult. To most British observers the matter has looked less simple.

The reason is not that the British are more sensitive than the French about the obligation of alliances. It is that the allegations of collusion with Israel were categorically denied in the House of Commons, as they were not in the National Assembly. Public opinion is justifiably indignant about lies being told in Parliament, as it showed six years later in the lamentable case of Mr. Profumo. If the historians who repeat each other are right, then senior Ministers lied to the House of Commons at the end of 1956. Professor Thomas in fact makes the accusation in so many words with reference to Selwyn Lloyd's statement on October 31, 1956 that "there was no prior agreement" with Israel and to Eden's statement on December 20 that "there was not foreknowledge that Israel would attack Egypt". Each of these statements, according to Professor Thomas, "appears, in the light of evidence summarized here, to be a straightforward lie". A few generations ago, such an accusation would have led to a duel. Today there are other, legal, remedies.

In the absence of any public contradiction it will become impossible to do other than accept the accusation as substantially true. Here indeed is one of the striking differences between contemporary and past history. Mr. Robert Blake accuses Disraeli, in his recent biography, of lying at least once to the House of Commons; and he proves it a good deal more decisively than Professor Thomas proves his case against Eden and Selwyn Lloyd. But Disraeli cannot be put in the position of having to deny it or be branded as a liar in his lifetime. In the case of the Suez affair it is no longer a matter of assessing evidence. If it were, there would still be a great deal to be said on both sides. It is a question whether two eminent public men are prepared to rebut explicitly a serious and sober historian's allegations. If they are not, is there any alternative but to assume that the allegations are true?

It follows that Professor Thomas's book is more important as an event in itself than as a contribution to history. In no aspect of the record does he pioneer a new approach. Most of his judgments are already well established by other writers. The only one that is new—a comparison of the Suez affair with the Sicilian expedition of 415 B.C. is questionable and doubtfully illuminating. On the military aspects of the operation he adds little to the other users of secondary sources before him. But on the one issue that will always be central and crucial, that of collusion between the British, French, and Israeli governments, he mounts a more precise and specific indictment than any previous historian of the melancholy affair. It demands an answer if only for the accuracy and completeness of the record. Silence is no refuge.

ACTION AND DETERRENCE

ANDRÉ BEAUFRE: *Strategy of Action*. Translated by R. H. Barry. 136pp. Faber and Faber. 25s.

This is the third of General Beaufre's penetrating studies of strategy to be published in English. All three have been translated by Major-General R. H. Barry, who loses nothing of the lucidity and fluency of the original French.

Strategy of Action has already been reviewed in its French version. It is the logical successor to *Deterrence and Strategy*. General Beaufre distinguishes the two themes with classic simplicity: "When you wish to prevent something, that is deterrence: when you wish to achieve something, that is action." The present book is therefore concerned with the imposition of one government's will upon another, preferably but not necessarily without recourse to the open use of force. If force has to be used, that is action in the "direct mode"; if it can be avoided without sacrificing the objective, that is action in the "indirect mode". The invention of nuclear weapons has greatly increased the risks of action, though it has not eliminated the possibility even of direct action. Action and deterrence are the two components of strategy, which is now "one of the major arts of government".

To summarize General Beaufre's well-articulated thesis in detail would be to betray it in a way that his translator has notably avoided. Not a single sentence is wasted: there can be no intermediate summary between the list of contents and the book itself read as a whole. English readers will find in it not only a model of vigorously logical thinking but also a key to the national strategy of President de Gaulle.

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VICTIM OF A STALIN PURGE

EVGENIYA SEMYONOVNA GINZBURG: *Krutoi Marshrut.* 474pp. Milan: Arnoldo Mondadori.

The Stalin purges, not only of the terrible years of 1937-39 but also of those of 1949-52, have been the subject of an ever-growing literature. Some, like General Gorbatov's reminiscences and Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, were published in the Soviet Union a few years ago; others, like Anna Akhmatova's *Requiem* and Lydia Chukovskaya's *The Deserted House*, were smuggled out and published outside Russia. In many other books published in the Soviet Union there are numerous references to the purges, but after the great sensation caused in 1962 by the Solzhenitsyn story, which *Novy Mir* published with Mr. Khrushchev's approval, the whole subject is frowned upon by the party leaders, who apparently do not like Soviet readers to be reminded too often of the horrible and ugly things that happened during the fifty years of the Soviet regime.

Apart from Akhmatova's poem, the two great "purge classics" are the Solzhenitsyn and the Chukovskaya books. The former shows the daily routine inside a concentration camp; the latter tells the story of a loyal and completely innocent family who were destroyed by the hideous purge machinery. When one comes to think of it, the Solzhenitsyn story is a relatively mild one; bad though the conditions in the camp are, the unfortunate people there do not lose their human semblance, and there is scarcely any suggestion that all, or most of them, will inevitably die or, at any rate, be reduced to physical and mental wrecks. Many of the prisoners among them Ivan Denisovich himself show a kind of stoical optimism: in Chukovskaya's story (shortly to be published by Barrie and Rockliff) the whole horror of what Olga Petrovna's son has suffered at the hands of the NKVD inquisitors and is enduring in the "distant camp" where, as he writes in a smuggled-out letter, "he will not last long" is clearly implied, rather than explicitly stated.

Mme. Ginzburg's book, *Krutoi Marshrut* (The Steep Itinerary), is of a different order. Unlike the other two books it is by no means a literary masterpiece, but it is a remarkable documentary on what a woman of thirty, the wife of a high official at Kazan, herself a loyal party member and the mother of two children, suffered during the first three of the eighteen years she spent in prisons and concentration camps. What is only implied by Chukovskaya is described here in minute detail.

Mme. Ginzburg, now in her fifties, is the mother of the brilliant young writer Vasili Aksyonov, one of those *nouvelle-vague* writers of the "third generation" who have been causing some disquiet to the party pundits. We do not know the exact circumstances in which her manuscript was delivered to the Italian publisher, but it seems that the Soviet authorities, while unwilling to see it printed in Russia, gave Mme. Ginzburg permission to have it published abroad. It is possible that they knew that the book would be published abroad anyway, and that they decided that they might as well have the full benefit of the *valuta* the book was likely to bring, both in Italy and in other countries. It should, indeed, not be surprising if it becomes a best-seller (Mondadori have published it simultaneously in Italian), for no other book has described in such minute and lurid detail what the great Stalin purges of 1937-39 entailed to hundreds of thousands of people who were caught in the net of the NKVD machine.

The Aksyonov family lived happily in the university city of Kazan, on the Volga, until 1934. Both Comrade Aksyonov and his wife (whose maiden name was Ginzburg) were loyal Party members—he a high official, she a journalist and lecturer. And then, after Kirov's murder in December, 1934, the trouble started. "Conspiracies" suddenly began to crop up everywhere; Mme. Aksyonova-Ginzburg was at first found to be "guilty by association", having been a personal friend of a Professor Elvov who, a few years previously, had written something which was now discovered to have shown "Trotskyist leanings". The next two years were anxious and uneasy, but still nothing disastrous happened to her; nevertheless, she spent weeks and months trying to clear up the "misunderstanding", she travelled to Moscow to see some of the top people, on one occasion losing her temper completely with Emelyan Yaroslavsky (best known as the head of the Anti-God League)—which did not do her good. Once she saw Stalin from a distance:

> I must admit that even then I did not look at him with any adoration; he struck me as an ugly man, with little of that regal countenance that looked down on us from his millions of portraits. . . . I looked at him with secret hostility, though this was still unconscious, unmotivated, instinctive.
>
> But you should have seen the other people! The writer, Fyodor Gladkov, by then an old man, looked at Stalin with a sort of religious ecstasy. And a young woman-writer from Vologda whispered, as if in a trance: "I have seen Stalin. I can now die happily."

Soon after her clash with Yaroslavsky, who had accused her of "condoning enemies of the people", she was arrested, in March, 1937, having shortly before been expelled from the Party. And there then follows her long Odyssey—first, months of prison at Kazan; then the Lubianka in Moscow; then the fearful prison of Lefortovo outside Moscow, a prison from which very few ever came out alive. Here already we are shown a whole gallery of "inquisitors"—plain brutes, or stick-and-carrot officials, who try to force their starving prisoners to sign "confessions", with luscious ham and salmon sandwiches displayed on a side-table. As a "terrorist" the woman is then sentenced to solitary confinement for ten years in the equally sinister prison of Yaroslavl, where she spends two years. But so many people are arrested that, after a while, she is made to share her cell with another woman, just as innocent as herself. A touching feeling of comradeship develops between them.

So they live there for two years, almost without food, without ventilation, in semi-darkness, with occasional books from the prison library as the only pastime. Then comes a sudden ray of hope: the horrible Yezhov, head of the NKVD, has himself been purged and has been replaced by Beria; will things get better? They seem to at first: the solitary confinement system has been abandoned, and the Yaroslavl prisoners are herded into a train which is to take them to the east. It feels almost like freedom to see the sky again; but the railway journey to Vladivostok takes a month, and is an unspeakable nightmare. We are spared no details: the small cup of water for a whole day at the height of a stifling summer; the inhumanity of the guards; the filth and stench coming from the unwashed bodies and from the diarrhoea and dysentery from which many of the women prisoners suffer: the almost non-existent sanitary facilities. And although some of the prisoners are ill, or dying, by the time they reach Vladivostok, the rest still live in hope: they imagine that in the camp they will lead an almost "normal" existence. They even look forward to the sea voyage from Vladivostok to Magadan. But the overcrowded ship, where the "politicals" are packed into the hull together with hundreds of common criminals (who look upon themselves as a privileged caste), is an even worse horror than the train.

The narrator is nearly dead by the time she arrives at Magadan, and is lucky enough to be admitted to a hospital, where the doctors and nurses treat her with almost miraculous kindness. For a time she succeeds, by hook and by crook, in getting a job as a dish-washer in the local hostel; but this blissful state does not last long; after her refusal to sleep with a local thug she is packed off to one of the timber camps of the savage Kolyma region, where she nearly dies of cold (−40 degrees Centigrade), hunger and overwork, until salvation comes in the form of a kindly doctor, who declares her unfit for this work and gets her a job as a nurse in a children's home—children of "enemies of the people", or casual bastards mostly produced by the common criminals and prostitutes. The story ends with her arrival at the "peaceful haven" of the Kolyma children's home; but she has fifteen more years to go before her post-Stalin rehabilitation. She survives - but how many thousands do not?

There are some remarkable descriptions of the author's fellow-prisoners—criminals, members of religious sects, German and Italian women commu above all, innocent par bers like herself, some d *[illegible]*—people who h caught telling funny ("anecdotes")—about Sta

As the reader peruses thi ing book he is haunted by questions which, somehow, find no wholly satisfactory e ordinary rational terms. B this purge necessary? In a can understand Stalin ke fiendish machinery in motio rid of Zinoviev, Bukharin potential rivals, or even of th rals suspected of political a but why these hundreds of t of rank-and-file party me How also were the these prison guards, gaolers and tors" conditioned into things they did? Were th seeking careerists, fanatics, And a question often as Russia today—what has happ all these people since de tion? Some, like Yezhov, the Lieutenant Elshin who narrator sentenced to ten y tary confinement, died a themselves—there is a dra sode where she finds her dying of starvation at Y but the others?

And, finally, why this cruelty—no food, no cl hideous overwork—for tha sent to the goldfields camps of the Kolyma country to "develop Sibe mically"? Slave labour has proved an economically position; but the conditions Yezhov's and Stalin's victims made to work made it com nonsense. Were the Russia ran the purge then as bestial Nazi SS? Yes and no. The few mass-exterminations of practised in the Nazi camps many of the NKVD me cruel—though seldom plainly bullies and bureaucrats ma ordinary chaps who were doing as they were told, either fanaticism or enth Many must have at least felt that, unlike the Nazi were tormenting and killing *own* people. Was then Stal likable man", as Mr. Byrnes us, and a very shrewd politic the same time suffering acute persecution-mania, paran when he dreaded Hitler in 1 39, and America in 1947 was it mostly the work of NKVD, a state within the which Stalin encouraged or ha at any rate, he gave a free h Or did he—or the NKVD— think that the camps would the problem of "developing economically"? There is simple answer, and Mme. Ginz story does not really provide

A few words about the text, as published by Mondad is almost unbelievable; one h know Russian very well to gu some words and, sometimes sentences mean. The misprints run into thousands, sometimes than a dozen to a page.

PIERRE BOULLE

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PATHOLOGIST POET

MIROSLAV HOLUB: *Selected Poems.* Translated by Ian Milner and George Theiner. Introdu Alvarez. 101pp. Penguin. 3s. 6d.

The methods and the moral climate of much recent verse from Eastern Europe would seem calculated to unsettle the empirical English understanding. Properties which might appear to show links with a European symbolist tradition turn out to be not necessarily symbolic at all, but to be solidly concrete and even orthodox Marxist. Unfamiliar free-form structures and dramatic logical leaps may seem to connect with bourgeois surrealist techniques—but prove to be really another, subtler kind of dialectical approach. It is poetry written within a limiting framework (if less limiting than in the Stalinist era); but what it can achieve is often both surprising and challenging, as these translations from the verse of the Czech poet and pathologist, Miroslav Holub, amply demonstrate.

Holub's talent is science-orientated, but his principal purpose is to assert the claims of ordinary human simplicity against both technology and bureaucracy. The pure smallness of some human abilities ("to sort peas/to cup water in our hands/to seek the right screw/under the sofa") is what elevates man. The machines pose man the important questions ("to how many decimal points exactly/you yourselves, friends?"). The party committeemen are lambasted for literally turning the living gesture of the discus-thrower into museum stone ("Discobolus").

These are all poems where the argument is stated with direct, even rhetorical candour and simplicity. Sometimes it is as simple as scolding ("Textbook of a Dead Language") or humorous exhortation ("The Door") or clever, lucid fable ("Inventions" and "Zito the Magician"). But there are only occasionally poems where the tone is obvious, naive, or ungenerous: "The Forest" is crude, and "Polonius" no more than routine and expected impatience with officialdom.

Most frequently the movement of the reasoning in these poems—always disconcerting and resourceful—is from the large, the general and the scientific back to the human. In "Suffering", an animal god (Holub's deities are not benign) observes man, an object of experiment, und microscope:

> Naturally no one asks
> whether these creatures would pr
>
> to live all in one piece
> their disgusting life in bogs and

But the important truths are ately in man's own nature, the ing is in his own irrationality is perhaps a little less than What could be a near-mystical ness which saves the stranded in "A Dog in the Quarry"

> it was a hand
> linking
> one world with another,
> life with death
> it was a hand
> joining everything together
> it caught the dog by the scruff of

is given a resolutely humanist sis: "there are days when no is needed." Holub's is finally a and ingenious humanist imagin re-creating very simple new excitement and cality.

Fiction

SUBURBIA IN THE SUN

V. S. NAIPAUL: *The Mimic Men.* 301pp. André Deutsch. 25s.

V. S. Naipaul's remarkable novel is about "the Commonwealth", the ex-empire, and may be praised, with due diffidence, as "commonwealth literature". This term has rarely been used to compliment a novelist, apart from some Nigerians, but *The Mimic Men* discusses, evokes and exemplifies the situation of the former dependencies with such vigour and intensity that the vague, sometimes patronizing description is given a fresh dignity. The novel represents the memoir of a Caribbean politician exiled in London. A complicated man and boy, an intellectual dandy turned firebrand, an Asian dreaming of Aryan ancestors—he would be deeply disturbed at betraying his class if only he knew what class he belonged to.

A little phrase he uses, out-dated in England, relates the book to Chinua Achebe's work. The title of the Nigerian's most recent novel was that very phrase—*A Man of the People*, with all its ambiguities; and Achebe's narrator shares much of the ambivalence of Naipaul's. Both are intellectuals, privileged in a way, half-ashamed of a less-educated, eccentric father whose natural distinction and cooperation with the colonizing race helped secure the son his rank within the imperial class system; both feel for "the common people" an indignant sympathy and a suspicious fear. Naipaul's narrator, Ralph Singh, is conscious of the "violation" of his birth-place by colonialist pressures; yet he is aware that he and his friends have been moulded by the foreign tradition: it represents security for him, he values it almost as much as he, implicitly, values the English language. Wole Soyinka, strongly identifying (in his princely way) with the common people of Western Nigeria, called his wilful, exuberant novel *The Interpreters*—as if claiming his young intellectuals to be a strong valuable link between the contained local cultures and the wide world beyond. Naipaul's low-spirited narrator chooses rather to expose his Caribbeans under the title *The Mimic Men.* Ralph Singh knows the old Greek saying that a man must live in a great and famous city to be truly happy. He takes it literally, and holds that he and his contemporaries, on the island of Isabella, are imitative suburbanites.

Naipaul is very conscious of being a suburban Londoner, but he comes, of course, from Trinidad; and he has recently been casting a cold eye on East Africa and on India where his grandfather was born. The political situation in his imaginary island may remind readers of Guyana as much as anywhere; but the relevant section is written in a manner so generalized, so like that of a thoughtful historian interpreting well-known events, that the conclusions seem to refer to many different societies.

There are two distinct classes of Asians, involved in racial riots with Afro-Americans (a people who seem to monopolize the police force) and the disorders relate to the breaking-up and "modernization" of an old colonial regime with its race-class hierarchy and its memories of slavery; but there is no mention of the C.I.A. or any other factor which might make the story refer precisely to the downfall of Cheddi Jagan.

When the novel opens, Ralph Singh is recalling a London boarding-house, owned by a Jewish landlord—named, inexorably, Shylock. (European characters here tend to have quaint, unlikely names, as if they were not quite real.) His brief mention sets the tone for the book. Singh, romantic about his Aryan ancestry, is tormented by "recent events in Europe" and offers the Jew his "fullest silent compassion". Shylock kept a young mistress; after his death, Singh sees a photograph of her, an ordinary girl in a suburban back-garden, and she becomes an image of something intangible—to do with local "roots" and, perhaps, a certainty of one's position in society. Singh has many girls; he knows the difference between Norwegian and Swedish lovers, let alone Maltese, and some of the most pleasing passages in this complex narrative deal with the presence of girls and the backgrounds they carry with them, whether living in Isabella or involved with non-Europeans in London. He knows their dreams, those of an American girl recalling solitary cycle-rides back home, those of his wife—a beautifully described North Londoner regarded by the snobs of Isabella as "low-class" and "East End".

The novel is built not with flash-backs, nothing so crisp, but a kind of dissolving technique. Singh's memoir moves from recollections of other days in other parts of London into a rather more closely focused picture of his difficult marriage and adult life in Isabella; then there is the sharply-defined account of his family and schooldays; finally the philosophical, self-critical apology for his political career (Singh had always wanted to write imperial history) gives way to a Horatian evocation of the narrator's present life, his attempt to give it some "order", seeming like a resolution of the troubles of all the suburbs in the English-speaking world.

Probably the childhood section will be generally found the most impressive: with Singh's father, the missionaries' pet, giving up his petty-bourgeois life to become "Gurudeva", revolutionary prophet of the poor, almost an Indophile version of a Black Muslim; with the sensitive, wounding schoolboys, the graceful Chinese ashamed of his coal-black mother, the arrogant young Frenchman "pricing" his schoolmates as though he could still enslave them. They all want to be aristocrats but are unsure what traditions to select. Their doubts about their rank and status reflect a common surburban or provincial insecurity, especially among novelists (from Fanny Burney to D. H. Lawrence) and are here so harshly, boldly expressed that the familiar ache is exposed as a huge, tragic wound.

FATHER AND SON

MICHAEL AYRTON: *The Maze Maker.* 282pp. Longmans. 30s.

For several years, through the media of print, radio, graphic art and sculpture, Mr. Ayrton has been expressing his obsession with the Aegean and its culture, in particular with the legendary persona of Daedalus, constructor of the Minoan labyrinth, and his son Icarus, who flew disastrously into the eye of the sun. From the start Mr. Ayrton perceived that the Icarean myth was peculiarly pertinent (his style is catchingly alliterative) to the scientific *hubris* of our own age, but years of ingestation of the Minoan world and atmosphere have resulted in a complete absorption into the skin and mind of the father, Daedalus, who could also be looked upon as the mythic father-figure of all western art and science.

In this book Mr. Ayrton has surrendered his imagination so totally to his mythological persona as to produce in autobiographical detail a fascinatingly vivid evocation of the Minoan world, in all its ethnic and cultural complexity, and of a wry, cunningly sceptical but circumspect character whose attitude to his, or any, world holds something of the contradictory outlooks of Herodotus, Gulliver, or even at times Robinson Crusoe. In contrasting the artist-craftsman to the man of action, the hero (personified in his son, Icarus), this Daedalus records: "I prefer cognition to revelation and in my view the valiant act is to live as long and as fully as possible, but then I make things which take time. Honour lasts longer if it is gained by patience rather than by some noble gesture rapidly made." He exhibits in high relief the schizophrenia of the constructive artist whose valid thought and feeling is in his fingers, while his intellect roves loose and uncontrolled within his skull. When Daedalus is not constructively occupied, his mind threads labyrinths of speculative nightmare and self-mortification.

This is an attempt to realize mythology in historical terms, and in the process to explicate the creative act and the creative temperament in clear, commonsense lines. Mr. Ayrton picks his way with some dexterity, clothed in an appearance of easy familiarity, through the labyrinth of mythological reference and recent archaeological theory. Exact chronology or anthropological interpretation is no part of his purpose. The story is slowly and sometimes hieratically unfolded in a Homeric style, and, as in the Homeric works, the most delightful and intriguing passages concern the detailed description of techniques and constructions and their attendant mysteries.

Perhaps the least satisfactory passages are the set-pieces, such as the description of the death of Icarus and the dream sequences, when it seems that Mr. Ayrton is attempting to interpret something already expressed in paint or bronze, without the accompaniment of which the words are as inadequate as programme notes without the music which they are intended to explicate. The result often melts away into this kind of incoherence: "...and time, which brings disorder, seemed to fall sick while a disorder beyond time inverted the passage time creates so that in falling he was orderly."

None the less, this profoundly meditated book clearly and eloquently illuminates the fundamental paradox of Aegean culture, the love-hate relationship of reason and superstition, intellect and passion, the responsibility of mortals to the irresponsibility of gods. Daedalus is caught up in the tortuous opposition and essential conjunction of the Earth-Mother and the Sky-God, Apollo, which is the maze he wanders in and labours to resolve. In so meticulously absorbed an idiom and atmosphere, tiny anomalies obtrude annoyingly, such as two references to faïence pottery. And it is curious that an artist of Mr. Ayrton's perspicacity and erudition should be apparently unable to distinguish between the "prone" and "supine" positions of the human body. Surely no woman was ever "prone in labour"—particularly not for nine days!

UP IN FLAMES

NINA BAWDEN: *A Woman of my Age.* 160pp. Longmans. 21s.

Social historians of the future will only have to look at the novel if they want to know about mid-twentieth-century woman, and there could hardly be a less pretentious or more sensitive exponent of the female's situation than Nina Bawden. The framework of *A Woman of my Age* is unremarkable but workmanlike: a Moroccan holiday taken by Richard and Elizabeth, who are both about forty, precipitates a crisis in their marriage. Between the incidents of the present—the heat, the Casbahs, meeting the tragi-comic Hobbs couple and Richard's old flame Flora with her latest young man—Elizabeth runs through their years together. Along with the scenes she remembers come the emotions she felt in those situations, her attempts to explain her sudden choice of Richard to the splendid feminist maiden aunts who brought her up, or her decision to resign from the local council on the grounds that husband and children must come first.

Elizabeth is not as clever or as positive as Margaret Drabble's girls but she has the great virtue of being able to see herself and laugh. The morality canvassed is sometimes solemnly obvious ("we have this idea now that sex is socially constructive, that delinquency and dictatorship stem from abstinence") but the portrait that emerges of an intelligent woman in wedlock is as true as it is sharp.

Michael Joseph
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ALL ROUND MARX

BERTRAM D. WOLFE: *Marxism.* 404pp. Chapman and Hall. £2 2s. **FRED M. GOTTHEIL**: *Marx's Economic Predictions.* 216pp. Evanston, Illinois: Northwestern University Press. $7.50. **H. B. ACTON**: *What Marx Really Said.* 148pp. Macdonald. 15s.

In his latest book on the subject that has dominated his intellectual life Mr. Wolfe is as compulsively readable as ever: but although *Marxism* is a very good book it is not of the quality of *Three Who Made a Revolution.* Mr. Wolfe here immerses himself in the deep waters of Marxist thought. His sheer knowledge, which is immense, enables him to keep afloat without difficulty, but as a swimmer he is well below the Lichtheim championship class. In matters of theory, he is not outstandingly subtle or percipient: he also lacks that degree of sympathy with his subject which would seem to be a qualification for reaching the highest levels of understanding. When all this has been said, however, it must immediately be added that here is a book that no student of the *history* of Marxism can afford to neglect.

It is as a historian with a penchant for detective-type investigations that Mr. Wolfe excels. His purpose is to expose the not-unfamiliar ambiguities inherent in Marx's scattered pronouncements and to show how the "successors" of various soi-disant Marxist persuasions, by emphasizing certain elements at the expense of others, developed the master's thought in radically dissimilar directions. Was Marx, fundamentally, an internationalist or—as many quotations would suggest, surprisingly to the uninitiated—a German nationalist? How far were his twentieth-century disciples justified in making him into a defensist, a defeatist, or a pacifist? Did he *really* believe in democracy or in dictatorship? Around these and other equally important issues an enormous literature has accumulated. Mr. Wolfe, who seems to have read it all, presents the fantastically complicated story with admirable precision and clarity, keeping his own strong views under strict control until the later chapters, where he gives free rein to his deep hatred of the totalitarianism which, since the Bolshevik Revolution, has succeeded in getting itself so widely accepted as the sole Marxist orthodoxy.

One of the book's most useful achievements is to prove, beyond shadow of doubt, that Leninism has no claim to be regarded as the only "undeviating" interpretation or extension of Marxism appropriate to the twentieth century. Lenin's persistent assertion that Marxism was a seamless garment could only be made good by an arbitrary disregard of the evolution of Marx's thought, and by an equally arbitrary denial of the ambiguities that it displays. What Lenin in fact did was to select for emphasis the "apocalyptic" Marxism of the period 1847 to 1852, when the theory of "permanent revolution" received its clearest and fiercest expression. This, reinforced by Marx's temporary reversion to a similar mode of thought at the time of the Paris Commune, provided the theoretical foundation of *State and Revolution.* All the rest, from the ethical utopianism of the Paris Manuscripts to the democratic evolutionism which made a hesitant and shadowy appearance in the writings of his old age (and a more definite one in those of Engels's old age), are either disregarded or explained away.

In fairness, it should be added—as Mr. Wolfe himself adds—that the German Social-Democrats and the Russian "legal Marxists" were equally selective in their choice of quotations. If the latter have a better claim than Lenin to be the "true" Marxists, as Mr. Wolfe tends to suggest, it is because they were more in line with the *evolution* of Marx's and Engels's thought from 1844 to 1895.

Yet to the question whether Marx himself would "have recognised the work of his disciples as the fulfilment of his doctrine and its precedent dream", Mr. Wolfe wisely refrains from giving an answer. For, he says, "the thought and writings of Marx are ambiguous here too. Indeed, in all the ambiguous heritage of Marxism, this is the greatest ambiguity of all."

Mr. Wolfe's major work may be regarded as usefully supplemented by Professor Gottheil's minor one. The former is concerned with Marx's political prophecies, the latter with his economic ones. Professor Gottheil, however, does not undertake to discuss how far Marx's economic predictions have been borne out by events. This has been done so many times that repetition would be superfluous, unless there were some striking modification of generally accepted conclusions that needed to be made—which, so far as one can judge, there is not. The author's purpose is the more modest and more technical one of trying to discover how far the predictions flow logically from the basic theory.

To achieve this he first gives a highly condensed but very scholarly account of Marx's economic theories. His conclusions, expressed with considerable caution, are that whereas some of the predictions, particularly those relating to increasing "cyclical instability" are "logical derivatives from his analysis", the majority of them are not.

This is a work of economic analysis in which the essential argument is expressed in arithmetical and algebraic terms which, although quite simple, will probably scare off the more "general" reader. It also demands for its full appreciation a fairly close acquaintance with the three volumes of *Capital,* and also some knowledge of the contents of the hardly less massive *Theories of Surplus Value.* The less specialized student of Marxism, however, will find it useful for its list of Marxist predictions, conveniently classified as "primary", "secondary", and "specific". This is not confined to strictly economic predictions, but covers the whole field of Marxist prophecy.

On the evidence of *What Marx Really Said,* publishers of the "What They Really Said" series need to think again about what they really want. Each book, we are told, is intended not only to supply an "authoritative factual" summary of a great thinker's *oeuvre,* but also to "express the personal criticisms" of the summarizer. This combination of purposes may have been achieved by previous contributors, who have dealt with Freud, Darwin, Shaw and Jung. It has certainly not been achieved by Professor Acton; for to summarize *and* criticize Marx in 140 small pages is quite impossible. A most distinguished student of Marxism, Professor Acton has done his best; but he should never have been asked to make the attempt.

It seems to be a fairly prevalent view among publishers that an introduction to a subject for the benefit of a "non-specialist" reader should take the form of a very short book. This may be true sometimes; but, more usually, an introduction should be rather long, since to be fully intelligible it has to expound unfamiliar concepts step by step. The book for the specialist reader is the one that can afford to be short—often much shorter than it actually is.

What happens all too often is that the non-specialist, eager for quick information on a subject that has aroused his interest, takes up the brief introduction with high hopes, but soon puts it down again without having gained much profit. One can imagine that many readers will do just this with *What Marx Really Said,* where nothing is spelt out fully enough to be readily intelligible to those whose knowledge of Marx and Marxism is at a characteristically non-specialist level. Such readers will almost certainly find that the "philosophical foundations" are as obscure at the end of the chapter on "Marxist Materialism" as they were at its beginning. Confusion, one fears, will be further increased by the discussion of "basis and superstructure" in the following chapter, except in the unlikely event that the "non-specialist" is already acquainted with Mr. John Plamenatz's *German Marxism and Russian Communism* or with Professor Acton's own highly illuminating work, *The Illusion of the Epoch.* On Marxist economics, our hypothetical reader will learn rather more, but will almost certainly finish with the impression that what Marx really said about capitalism is to be found in the first part of the first book of *Capital,* where the concept of surplus value is established and elaborated. And although he will get *something* from the chapter on "Revolution, the State and the Communist Ideal", he will certainly remain as ignorant as he was before of the fact that the Leninist interpretation of Marx's political doctrine is not the only possible, or even the most plausible, one.

All this is a great pity, since Professor Acton is excellently qualified to write an introduction to Marxism, if given the elbow-room for the purpose. Even in this book he has some interesting things to say about Marx's intellectual parentage, with special reference to Fourier, Saint-Simon and Proudhon as well as to Hegel and Feuerbach. But these passages, like the rest, are here one moment and gone the next—and almost certainly no more than semi-intelligible to the non-specialist.

COMINTERN POLICIES

The Comintern. **Historical Highlights. Edited by Milorad M. Drachkovitch and Branko Lazitch. 430pp. Hoover Institution Publications. London: Pall Mall Press. £3 10s.**

The title of this book covers a miscellany of articles of very varied character and quality, mainly relating to the history of the Communist International. The most important contributions are some unpublished documents, apparently now deposited in the Hoover Institution at Stanford, dating from the early years of the International. None of them radically adds to our knowledge of events, but they have considerable personal interest and will be of value to the historian. The most revealing of these documents is a record of a discussion between the leaders of the French Communist party, at which the Pole Walecki and the Italian Bordiga were also present, on the newly-proclaimed tactics of the "united front".

Next in importance are two or three short personal memoirs by participants in these events (one contribution being devoted to the foundation of Cominform). Here the pride of place undoubtedly goes to the report by Henri Barbé, a relatively inconspicuous member of the French Communist Party, of a dramatic clash at a meeting of the presidium of Comintern in December, 1928, between Stalin and the Italian dissident Tasca—a vivid glimpse of what sometimes went on behind the scenes at unreported meetings.

A contribution not resting on personal contacts, and of a different character from anything else in the volume, is Mr. Thornton's study of the changes in Comintern policy towards China. This was a critical and confused moment in Chinese party affairs, both on the spot and as seen in Moscow. Mr. Thornton has picked his way critically through these complications; and, though he seems to exaggerate a little the extent of the "revaluation" he has achieved, he has done well to place the issues firmly in the context of the Russian party struggle. The Russian participants in the controversy—notably, but not only, Stalin—were plainly thinking a good deal more about the issues at stake in the Russian party than about the internal affairs of China and the Chinese party, of which they understood very little.

The first two items in the volume traverse familiar ground, have not much to do specifically with the Communist International, and are markedly polemical in approach: the polemical attitude also seeps through into some of the later articles. It seems a pity that, at a time when the cold war is abating elsewhere, the publications of the Hoover Institution should be apparently inspired by so keen an ambition to keep it going. The Institution has a very rich store of unique material relating to Communism and to the Soviet Union. One would like to see it used and published in a spirit of objective scholarship, and not made to serve the purposes of propaganda and invective.

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BRUTAL

REYNER BANHAM: *The New Brutalism.* Ethic or Aesthetic? 196pp. The Architectural Press. £4.
JOHN JACOBUS: *Twentieth-Century Architecture: The Middle Years, 1940-65.* 215pp. Thames and Hudson. £4 10s.

Dr. Banham's intriguing account of the rise and fall of the New Brutalism will bring some comfort to the many who have been using the term loosely and imprecisely, for it is clear that even the few who have lived for a decade at the heart of the movement, like Dr. Banham himself, still cannot precisely define its origins or its limits. Instead the elasticity of the term becomes the more apparent for all Dr. Banham's careful documentation of the architectural ferment of the 1950s and early 1960s that expressed itself in yet another battle of the generations and like all such battles petered out with the inevitable passage of time.

And yet our knowledge and understanding of what has been happening under our very eyes—for the New Brutalism was in real part a British contribution to postwar architectural and sociological thinking—would have been very much the poorer had this book not been written. Moreover the fact that Dr. Banham himself would appear from time to time to be writing with his tongue in his cheek (or "lingua in gota" as he might prefer to put it) and not to be claiming too much for his thesis wins his reader's confidence rather than the reverse. As he himself says of an earlier article he once wrote in *The Architectural Review* under the same title as his book, it was tempting to father some of his own pet notions on the movement; in his book, however, he resists this temptation and conscientiously gives chapter and verse for every assertion or definition. In one rather endearing passage he would even seem to be ready to cut the ground from under his own feet, for he meets his reader half way in asking, in the context of an apparently maverick Swedish church which appears Brutalist though stemming from "the Scandinavian traditions of neo-Classical order and picturesque sensibility", whether the term Brutalist itself was not simply identifying a trend that might have emerged in any case without the help of the key figures and buildings around which his book is written.

In other words Dr. Banham offers his reader two choices—either to follow him in his minutely detailed account of the inner circle of personalities whose writings, meetings, buildings or gossip created the climate of intellectual protest out of which a recognizably Brutalist vernacular seemed to grow; or to join him in his admirable survey of the particular architecture of the 1950s and 1960s that, whatever one calls it, marked a distinct break with the standard international modern architectures of the prewar and immediately postwar vintages.

Either reading of his book is rewarding, for whether at the level of polemical discussion in architectural journals or of concrete expression in actual buildings it is clear that some still relatively young Britons, like the Smithsons or Banham himself or Stirling and Gowan or the team who built Sheffield's Park Hill development, were at the heart of the matter during the years that counted—though none of them and least of all the author of *The New Brutalism* would deny the central position of the great Le Corbusier, from his *Unité d'Habitation* at the beginning of the period to his *Maisons Jaoul* seven years later. Dr. Banham would probably be the first to admit that the game of intellectual cross-references, as he calls it, or the classifying and pigeon-holing of particular buildings at particular periods, lays one open to challenge, and few movements have been so vulnerable to abuse as the New Brutalist one—the very name itself invites counter-attack. But whether one accepts his ingenious linking of Mies van der Rohe with the Movement ("the honesty with which he handles steel for the solid material it is") or, more ingenious still, his linking of Mies and Le Corbusier (Mies's "grammar of visible steel framing . . . was, inevitably, as refined as that of the *Unité* was coarse . . . However, it should be remembered that welding is as natural to this concept of steel-work as is shuttering to concrete"); whether one can agree with these bracketings which would seem to group two superficially different expressions — the structural and the sensual perhaps; whether, in short, one accepts or rejects this all-embracing classification, the fact remains, as Dr. Banham points out, that "the fusion of the Mies-image with the Corb-image was an understandable, if philosophically reprehensible, step towards the creation of the kind of single vision of a real and convincing architecture that this generation sought".

And the fact also remains that the buildings assembled in this book do share a character Smithson might say an ethic that effectively challenges earlier norms of building and planning. They do, as Dr. Banham says of the Smithson project for Sheffield, "replace the sweetness and sentimentality of the picturesque with a blunt and uncompromising statement of structure and function in every part".

Many of the buildings illustrated in *The New Brutalism* inevitably appear in Professor Jacobus's ambitious international review of twenty-five years of modern architecture from 1940-65. Though he spends relatively little time on the Brutalist movement as such, he also acknowledges that the Smithsons and their colleagues renewed discussion of some of the most important basic issues of the modern tradition, and at a much needed point in time, when external brilliance and other superficial values were becoming the most widely admired virtues: "in doing so they have put us all on our mettle".

Twentieth-Century Architecture 1940-65 is as thorough and comprehensive a survey of postwar developments as has yet appeared. It begins with a succinct but perceptive introduction to the classical modern architecture of the prewar, even pre-first-war, years and ends wisely on a call for renewed ideas and ideals, since in the intervening pages Professor Jacobus has had to review much pragmatic, expressionist design, seemingly bent on novelty for its own sake. Indeed the many illustrations of those stylistic exercises are perhaps the best arguments for the New Brutalists who, to quote Dr. Banham again, "were trying to see their world whole and see it true, without the interposition of diagrammatic political categories, exhausted 'progressive' notions or prefabricated aesthetic preferences".

ENIGMATIC

HENRY F. PULITZER: *Where is the Mona Lisa?* 102pp. The Pulitzor Press. (5 Kensington High Street, London, W.1.) £3 3s.

"I think there is big money in it", wrote Hugh Blaker, after he had acquired the painting that Dr. Pulitzer, the London art dealer, has owned since 1962. Like Blaker, Dr. Pulitzer believes the painting to be the work of Leonardo da Vinci, and to portray Mona Lisa, wife of the Florentine Francesco del Giocondo. John Eyre, Blaker's stepfather, wrote two books (published in 1915 and 1924) to support the claim, and Dr. Pulitzer has nothing of substance to add. It is scholars that have to be convinced, and this book is not likely to help in this. The text could be reduced to ten pages; twenty-five of the plates, including the portrait of Vasari and the cover of an issue of the periodical *L'Arte*, are of less than marginal interest to anyone.

The provenance of Dr. Pulitzer's painting remains a mystery. It was purchased by Blaker in Bath in late 1913, apparently, and may have come from a country house in Somerset, where it had been "for almost two hundred years". The colour plate of the painting, while not the proverbial 10in. by 8in., is useful, and better than anything given by Eyre. We find that the painting is on canvas, and on page 38 we discover its size. Dr. Pulitzer reproduces Raphael's sketch of the traditional Mona Lisa, made probably as a preliminary for the portrait Raphael painted of Maddalena Doni. The sketch, Dr. Pulitzer's painting, and the Louvre Mona Lisa, all show the sitter between two columns, so Raphael's sketch proves little. Of course, Dr. Pulitzer has to account for the Louvre Mona Lisa, and he points out, correctly, that it is Vasari's evidence that has linked her name and the Louvre portrait, and that Vasari's evidence is suspect. It is also true that in October, 1517, when Leonardo was in St. Cloux, there existed in his studio a portrait, reported to be of a Florentine woman, which had been commissioned by Giuliano de'Medici, who had died in the previous year.

From then on Dr. Pulitzer's argument becomes a confusion of factual errors and unproven assumptions. He thinks that the Louvre painting is really of Costanza d'Avalos, a Neapolitan widow, who Dr. Pulitzer says was the mistress of Giuliano. There is no evidence for the latter statement, and it is not likely, for she was some twenty years Giuliano's senior. There is no evidence that their paths crossed, even, for the instance that Dr. Pulitzer gives results from his conflating Giuliano with *El Gran Capitán*. We are given no evidence for Dr. Pulitzer's blithe assumption that Costanza adopted the name "La Gioconda". It is likely that Leonardo painted her portrait, and it was Benedetto Croce who presented the evidence, which consists of poems that Dr. Pulitzer does not give. Croce was not convinced by Professor Adolfo Verturi's speculation that the hitherto unknown portrait of Costanza was that in the Louvre, wrongly identified as Mona Lisa. In terms of possibility, the Louvre painting may be that seen in 1517, and hence it may be not of Mona Lisa, but of some unknown Florentine woman, who probably was Giuliano's mistress. Professor Fatini, Giuliano's most recent biographer, has been unable to identify her. There is something to be said (though Dr. Pulitzer does not say it) for dating the Louvre portrait to about 1514, for this was when Leonardo was in Giuliano's service in Rome, and in terms of style the work suggests his last years. The consequence of this would be to alter the date of Raphael's sketch, and of his paintings of the Doni, but even this may be acceptable. Raphael's famous painting of Giuliano is of 1514-1515, and hence Raphael's contact with Leonardo at this time may be explained. Indeed Leonardo's portrait now in the Louvre, and Raphael's portrait of Giuliano, may have been associated together in origin.

Dr. Pulitzer is faced with the similarity of his painting and that in the Louvre, and answers that Leonardo made two versions of most of his work. Dr. Pulitzer does not produce anything to support this for Leonardo's portraits save for Mona Lisa. Here his case is based on an erroneous translation of a letter of 1501, where "dui suoi garzoni fano retrati et lui [Leonardo] a le volte in alcuno mette mano" is rendered "two of his pupils are painting two portraits . . .". Anyway this letter does not mention the portrait of Mona Lisa at all. Having manufactured in this original way two portraits of Mona Lisa by Leonardo, Dr. Pulitzer understandably decides that he has the unfinished version, as mentioned by Vasari, while the other, over-painted by Leonardo as Costanza d'Avalos, is in the Louvre. Certainly Dr. Pulitzer's painting is unfinished.

With no provenance, and no documentary evidence at all, what of the main prop of Dr. Pulitzer's hopes—connoisseurship? It is ironic that the new reports that we are given are from connoisseurs whose judgment is based on examination of a photograph, which is a method Dr. Pulitzer despises. The X-ray photograph of Dr. Pulitzer's painting shows no evidence of underpainting, and this might be expected of a copy. Leonardo tended to paint on panel, while Dr. Pulitzer's painting is on canvas. The work reminds one of the copy of Leonardo's "Virgin of the Rocks" in the National Gallery, London, where the copyist (probably seventeenth century) introduced his own modifications. However, Dr. Pulitzer likes his painting for its beauty, and he will not be daunted if he only has a copy of what is not the Mona Lisa, as he himself has demonstrated most convincingly.

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DISCERNING CRITIC

W. W. ROBSON: *Critical Essays.* 284pp. Routledge and Kegan Paul. 35s.

Mr. Robson's volume of essays makes one ask what kind of value one ought to look for in the collections of miscellaneous literary criticism which it is now a regular part of the academic's progress to make, and of which, it should be said at the start, his is an elegant, if low-pressured, example. Such books are of course convenient ways of bringing together scattered material: it is easier to look up so-and-so's collected essays than the dozen or more periodicals to which he may have contributed. And where the essays are individually of great and permanent value, not only is the convenience a matter of real importance; collectively they make something more than their sum, shedding light on one another and enabling us to enter the working of a great mind in a variety of related fields under conditions which give wider freedom than a book devoted to a single fairly narrowly defined aim. So we go to *Essays in Criticism* or *The Common Pursuit* not only for critical enlightenment on the authors and books they deal with, but also for the reward of contact with a mind of high intelligence, penetration and generalizing power.

Mr. Robson is rarely laboured or dull, but there do seem to be things in this volume which would not be here but for a desire or pressure to occupy so many pages (for example the essays on *Paradise Regained* and on Tennyson). Nor was it altogether wise to reprint the answer to Professor Leavis's forthright criticism of Mr. Robson's earlier views on literary education. And even those essays which Mr. Robson might now wish to be most clearly remembered have a curiously self-denying quality, so that his book as a whole, accomplished, witty and urbane as it often is, has nevertheless a rather shy air and is something of a disappointment.

The very candid and attractive portrait of C. S. Lewis shows Mr. Robson at his best. Here he takes the occasion provided by the appearance of a memorial volume to write his own obituary evaluation. What is especially attractive about the essay is the way in which Lewis's good qualities are brought and kept to the fore in the context of a highly critical assessment. It is plain that Mr. Robson liked and in some ways admired Lewis, for reasons by which the reader is likely to be himself moved; yet he is honest and straightforward about why Lewis will date—has indeed already dated—and presents more of a case history than a living force. What Mr. Robson does not quite give us is the *importance* of the case: he asks for example a number of interesting and well-judged questions about Lewis's relation to Chesterton, yet never explains why, in the light of his own damaging criticism, we should be bothering at such length about either of them. There are obviously questions which he leaves unasked: Lewis, as well as being a scholar, was a widely read popular theologian and light essayist; Mr. Robson discusses this side of him at length and thinks it regrettable and its influence baneful. What therefore remains of significance is why Lewis should have had such an influence: to ask and attempt to answer such a question would go a long way towards explaining why we should continue to think the career of such a man a matter of real and general importance. As it is, we see the effects—of a Lewis with a taste for boyish romanticism given (in Mr. Robson's happy phrase) to institutionalizing his hobbies: but something of the representativeness of the case is lost, because we do not see the cause of the power and influence which made such a habit dangerous.

The scrupulous fairmindedness of this essay is characteristic of Mr. Robson. But there is also a certain lack of enthusiasm, even of energy. The longer pieces seem constantly to need recharging from the outside. And it is a curious feature of the volume that hardly any of the essays show Mr. Robson writing about something which he seems deeply to care for. His acclamation of Byron's very fine "Lines on hearing that Lady Byron was ill" may rank as something of a critical discovery (for the poem is little known), and Mr. Robson's commentary is extremely interesting; so, more questionably, may his unearthing of the best in Kipling, though here the standard of comparison—Eliot, James, and by implication Melville and Dostoevsky—seems exaggeratedly solemn. For the most part, however, he curiously prefers to write about things whose interest for him appears to be of the second order. Even on Lawrence, the generally favourable discussion of *Women in Love* ends in so sternly critical a judgment on the intended positive force of the novel that the final effect is of very muted praise indeed. The contrast with the treatment of Kipling is bizarre. But what are Mr. Robson's positives? What does he really set store by? What genuinely excites him? There is not much to go by in this collection. In one of the Milton essays there is an offhand reference to *Paradise Lost* as "the great poem"; but this, in a context many of whose good points derive from A. J. A. Waldock, seems to be merely a conventional courtesy; and shortly afterwards, his defensive remark that "none of the sensible detractors of Milton denies that he is, after all, a great poet" suggests that Mr. Robson is ("after all") running for cover, or at least making sure that he has a cover to run for if challenged. But the cover is insubstantial, because he never clearly demonstrates that it is something that deeply matters to him (in fact, without such phrases it would be hard to tell whether or not Mr. Robson thinks Milton a great poet).

Mr. Robson has a sharp and analytical mind, alert for illogicality of all kinds and shrewdly critical of certain forms of slovenly thinking: he discusses admirably some superficially innocuous but (as he shows) inherently menacing generalizations from the Robbins Report. Yet his own critical generalizations are apt to stand on weak and sometimes shifting foundations; and the reader's difficulty in discovering what Mr. Robson truly cares for goes with a certain diffidence in presentation which is both moving and revealing. Of Lionel Trilling's phrase, "the spirituality of modern literature", he dares to suggest that it is "perhaps not happily chosen". Mr. Robson's style is eloquent and often witty, but it is also very smooth, so that he comes at times to resemble the later Eliot whom he half admires, half deplores; and at times it degenerates to quippiness, and occasionally to arch smartness suggesting a nervousness, an uncertainty in his conception of his own function as a critic and teacher of literature. Furthermore a good critic should not allow himself anything like so many conventional or unthinking assumptions as Mr. Robson in offguard moments shows that he makes. It is a pity to have to make such severe comments so largely; but it is a tribute to Mr. Robson's book (which few recent collections have called for) that he stimulates his own critics and invites judgment by the highest standards.

Brendon Street

I watch the back of the casino: precast walls
Stained black already, where
Last year a terrace stood like ours.

In the loading area: ashcans, sports cars,
Scaffolding joints, some mauvish masonry blocks
And a detective paring his nails.

A coiled hose spurts little floods
Of water on the pavement. The brass nozzle
Moves away backwards of its own accord.

A van arrives, reversing in a wide curve
To the lift gates where some small gilt chairs
With buttoned seats are waiting.

Seven, and the croupiers twinkle out with
Cigarettes, handling lighters. They shoot
Their cuffs at the desolation, make

Lawn of the asphalt as they prick
Patent-leathers this way and that among
The bric-à-brac. Night falls. They glance

At watches and turn in and I slump
Behind my desk as the concierge in trousers
Takes her poodle down the road. A girl I've seen

Looks at my window, but I can't be sure.
I could not move to follow her if I tried.
I stare out through my tent-flaps like a squaw.

HUGO WILLIAMS

DISSENTING POET

C. A. PATRIDES: *Milton and the Christian Tradition.* 302pp. Clarendon Press: Oxford University Press. £2 2s.

Some thirty articles in learned periodicals over the past few years have provided anticipations of Mr. Patrides's book. Those who have read them have been educated to look forward to the tying of the knot and the completion of the statement. *Milton and the Christian Tradition* is an impressive summing-up, wide-ranging, intelligently rather than garrulously erudite and firmly cast upon the dark foundations of footnotes which are virtually miniature bibliographies. It is a book to which Miltonists will return often and profitably. If in the end we are left with some sense of incompleteness, it is partly because of the nature of Mr. Patrides's concerns. Research in the history of ideas is propelled by its own momentum into the amassing of precedent. In the process it gives less than adequate recognition to that powerful individuality which we are accustomed to call Miltonic and which seems to demand attachment to a tradition to provoke its own distinctiveness.

Milton's heresies are no longer as frightening as they were and his anti-trinitarianism, duly authorized by the early Fathers and neatly camouflaged by the device of the celestial dialogue, can be made to seem almost respectable. For Milton's mortalism there is an impressive roster of precedents, including that of Sir Thomas Browne who looked upon his unregenerate imaginings with ironic affection rather than dismay, believing that a good heresy cannot be kept down. When it comes to the creation *ex deo*, Mr. Patrides's footnote is briefer than usual and relatively little is also said about the complete abolition of the Mosaic Law by the gospel. Further research would undoubtedly uncover more affiliations since all positions were assumed in the dissidence of dissent. But even if it could be shown that every one of Milton's doctrines had a minor tradition behind it, the particular permutation of these doctrines which is Milton's would in all probability remain his alone. This church of one may conceivably be part of the Protestant tradition, but Mr. Patrides does not argue that it is.

Mr. Patrides's allusion to the "seething cauldron" of the Renaissance applies even more strongly to the reforming of reformation. The ferment from which the true church was to arise and from which, unfortunately, pandemonium rose instead, is characteristic of the seventeenth century's "rousing motions". Indeed, there is a sense in which the turbulence is the tradition. The conflict between those who had had enough of riding the tiger and those who, like Milton, were totally committed to the illuminated mind searching the sacred text, could scarcely result in less than confusion. Attitudes rather than answers seem to be most distinctive in this confusion: a sense of the direct encounter between man and God, of the "happy trial" involved in Christian warfare, a passionate insistence on the relentlessness of God's justice which is designed to define the dimensions of his mercy, are recognitions common to many minds which proceed from them to widely different doctrinal destinations.

Milton is not always a man of the Protestant left. It is good to see John Donne cited by Mr. Patrides on seventy-two occasions, usually to demonstrate affinities between the defiant dissenter and the Dean of St. Paul's. Augustine is cited sixty-one times to keep us aware of the main line of influence. Even so, Mr. Patrides perhaps does not quite suggest how widely Milton quarried in building his true church. In particular, he might have said slightly more on Milton's view of the relationship between man's will and God's grace. Puritans regarded Arminius as Pelagius reborn, and a certain pamphleteer seeking to excoriate Nicholas Ferrar could find no more telling form of abuse than to describe Little Gidding as an Arminian nunnery. Yet Milton's position on will and grace is widely held to resemble that of Arminius. In the *Doctrine and Discipline of Divorce* Arminius's views are cited disapprovingly. It may be that Milton changed his position as a result of the recognitions urged upon him by the writing of *Paradise Lost* where the immense resources of an infinite theatre converge so implacably on the problem of man's choice. The poem itself may also be part of the reason why Milton's treatment of Christ's victory in heaven comes closest to the account given by a twelfth-century Roman Catholic bishop whom it is entirely possible Milton never read.

Mr. Patrides throughout his book remains reassuringly aware that *Paradise Lost* is a poem, governed in the last resort by a poem's logic. He is even prepared to stand in front of his footnotes and to tell us, for example, that God the Father is an unsatisfactory poet. This conclusion is all the more telling because Mr. Patrides in a highly instructive chapter on the various Protestant theories of the Atonement has already put it to us that God the Father is an incomparable doctor of divinity. Both here and in his account of Adam's and Eve's repentance, Milton demonstrates his remarkable power of synthesis, his capacity to assemble various strands of thought and weave them together with exact and yet passionate skill. Is the result no more than an intellectual accomplishment? It is time to look again at the celestial dialogue. Much as we may dislike the proposition, a poet may lurk behind those chilling legalities.

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THEM AND US

GEORGES GURVITCH: *Les Cadres sociaux de la connaissance.* 313pp. Paris: Presses Universitaires de France. 20fr.

Considerable interest attaches to this last, posthumously published work by the late Professor Gurvitch, based on his lectures at the Sorbonne in 1964-65. It reveals a mind of great subtlety and remarkable independence, unusually aware of the pitfalls of latter-day dogmatism. In this volume his thought is clearly but pithily expressed, in thirty-two short but packed chapters, and at least two close readings are needed to appreciate the significance of his achievement. As he points out, the "sociology of knowledge" has been marking time for twenty years or more. His treatment of it, which may well become classic, has the merit of reopening the whole subject on a more comprehensive basis than before. His approach bears some relation to that of Neisser and even to Talcott Parsons's recent short book *Societies*, but this had not been published when he gave his lectures. The sociology of knowledge, long a bottleneck in social theory, seems to be entering a new, distinctly promising phase.

There are, however, drawbacks in Gurvitch's luxuriant and idiosyncratic terminology, which is difficult to follow without reference to his earlier writings. Moreover, free as he is from ideological preconceptions, he is inclined to make *ex cathedra* historical statements in the manner of Condorcet or Comte. He dismisses far too summarily the work of Talcott Parsons—"cette incarnation de la sclérose de la théorie sociologique américaine". German theorists from Stammler to Weber are similarly condemned, as are American ethnologists and sociologists *in toto*. Lévi-Strauss is criticized and the later work of Lévy-Bruhl is praised—here Gurvitch may be justified in reversing current intellectual fashion. But although his judgments of other sociologists tend to be sweeping, they are based on wide knowledge and reading. The splendid fifty-page bibliography with which the book ends includes many works by writers censured in its earlier pages, including the Americans.

It is unfortunately not possible in a short review even to summarize the position taken by Gurvitch. A key chapter is that which distinguishes the different kinds and forms of knowledge. Among the former are perceptual knowledge of the external world; knowledge of Them and Us ("des Autrui", "des Nous"); commonsense or everyday knowledge; technical knowledge (part of praxis in the Marxist sense); political knowledge (perhaps more aptly, political know-how, which bears little relation to political science or political sociology); scientific knowledge; and philosophical knowledge. Most of the volume consists in taking different social structures—families, local groups, work groups, states, churches, the main social classes—and analysing the cognitive systems associated with them. The last and longest part of the book, to which the author attaches the greatest importance, similarly analyses the cognitive systems of different types of historical society. This, of course, involves him in something like an evolutionary or developmental perspective, of a kind long eschewed by sociologists but reintroduced by Talcott Parsons in his latest writings, mentioned above—it is ironical that Gurvitch should not have known of these. Both authors start from primitive societies, and move on to the early civilizations and Greek city states. Both provide interesting, indeed fascinating, insights on the way, even if their selection of source material and the generalizations they base on it seem at times controversial. Professor Parsons has not yet brought his treatment of societal evolution up to date, but Gurvitch carries his on through feudal society to "societies giving birth to capitalism", "democratico-liberal societies", three types of modern society, and one final type which is still in the future, "collectivisme pluraliste décentralisateur". There may, he thinks, be foreshadowings of this in Yugoslavia and Scandinavia, even perhaps Great Britain, "dont le développement socio-politique a toujours été d'une spécificité frappante". It is characteristic of Gurvitch and of his intellectual strength and open-mindedness that he does not regard this prospective type of society and its associated cognitive system as a type to end all types, but simply as marking the limit of what can at present be imagined. Although a great improvement on existing types, it is not the final, ideal outcome, and he suggests what might be some of its weaknesses.

For each type of global society, Gurvitch sets out what he judges to be the relative importance of the different kinds of knowledge. For example, in the Greek city states, perceptual knowledge and philosophical knowledge head the list, followed by political knowledge, scientific knowledge, technical knowledge (which is combined with commonsense knowledge) and lastly knowledge of Them and Us. It is difficult to take these rank orderings very seriously, but they are a device by which contrasts can be pointed up. This is almost certainly not the way in which the varying character and content of knowledge in different historical societies will be analysed in a more fully developed, more adequately documented sociology of knowledge. But Gurvitch's bold, personal approach, almost unhampered by the limitations of orthodoxy, may prepare the way for the more rigorous analyses of the future.

PROGRESSIVE MINISTER

MAURICE CHAVARDÈS: *Un Ministre Éducateur: Jean Zay.* 127pp. Paris: S.E.V.P.E.N. Distributed by Parkers, Oxford. 16s.

Jean Zay was a particularly interesting figure of the inter-war period. In 1936 at the age of thirty-one he was appointed Minister of Education in Blum's Popular Front Government—making him the youngest minister of the Third Republic. He held that office for three and a half years so that he was able to attempt a sustained programme of reform. Mr. Chavardès's little book is very much to be welcomed as a study of his work, though unfortunately it only shows the problems that need to be investigated.

Like so many books on the history of French education it is based on the laws and decrees issued by the Ministry. The recitation of these is indeed impressive. Jean Zay was responsible for raising the school-leaving age to fourteen; for introducing experiments in compulsory physical education and out-of-door activities; for raising the status and salary of primary schoolmasters; for increasing the number of scholarships in secondary education; and perhaps most interestingly of all for introducing the *classes d'orientation*, one of the earliest attempts to prevent children having to decide their career at the age of eleven. Jean Zay was one of the earliest to envisage the use of the radio in education at all levels. He planned, though he was unable to carry out, the creation of a school of administration. His unusually long tenure of office, his youth, his enthusiasm for the rising ideas of his generation, give him a special place in the decaying republic.

It is to be hoped that this work might encourage someone to investigate the educational history of this period in greater detail, and to see what actually happened. Zay's enlightened directives frequently came to nothing. For example, though he instructed the schools to take their children out of doors, very few of them had any playing fields. The dead weight of the academic past could not be removed in a few years. But Jean Zay was nevertheless one of France's three great ministers of education, and not inferior to Duruy and Jules Ferry. His lively and moving memoirs, written in prison shortly before he was shot during the Vichy government, show a sensitive and vigorous mind. He deserves a better memorial.

The Amaury Talbot Prize for 1966 has been awarded to S. A. Babalola's *The Content and Form of Yoruba Ijala*, published by the Oxford University Press. The prize, which is worth about £150, is awarded annually for the most valuable piece of anthropological research on African peoples, especially in Nigeria or West Africa in general.

WOMEN IN PRISON

JOANNA KELLEY: *When the Gates Shut.* 184pp. Longmans. 25s.

In round figures there are 30,000 men and boys in British prisons. There are only 850 women. Why? As Mrs. Kelley says early on in her humane, intelligently perceptive but less than prophetic book, if we knew, "probably great headway could be made in the treatment of offenders of both sexes". She herself has twenty years' experience of administering such treatment, partly at an open prison for women, Askham Grange, near York, partly at Holloway, the only fully secure prison for women in the country, which now houses 300, less than half its capacity (to appreciate the contrast it is necessary to have visited both). She is now Assistant Director of Prisons.

Some of the answers Mrs. Kelley suggests, if only tentatively. Women are less aggressive and usually less enterprising than men; homes and children are a stabilizing factor; except in rather specialized fields like shoplifting and abortion, women have fewer opportunities for crime than do men. Her breakdown of the offences of which the 2,765 women and girls received into custody in 1963 (the last figures available) had been convicted bears this out. More than half involved dishonesty of some kind. A long way after came offences related to prostitution and drunkenness. The field ranges from the seventeen-year-old prostitute, already a mother, already infected with VD, through the occasional educated woman convicted, perhaps, for false pretences, to the old women who are committed regularly for being drunk and disorderly and "wandering abroad", for whom, as she says, Holloway was "really a hospital where they went for a cure".

This is the heterogeneous mass which the prison tries, with varying results, to fit for normal life and to reintegrate into society. The building itself is a major though, demonstrably, not an insuperable handicap in the process. Holloway is a monster, the exterior modelled on Warwick Castle (which local residents, at the time of building, found less destructive of amenities than a less noble pile would have been), the interior with its radiating wings which can be surveyed simultaneously from the centre, the last word in modernity 100 years ago. Today, from the feudal entrance gate to the chamber-pots in the cells, there is scarcely a material detail which is not archaic and alienating.

The regime which Mrs. Kelley documents under the headings of hard work and training and discipline, education, religion, medicine and psychiatric group work, individual work and after-care, seeks to rise above them. Mrs. Kelle believes in the value of wo end in itself, but is sufficien to point the difference betw ditions at Askham Grange the women can acquire sk are obviously useful, and Holloway, where the seldom inspiring and the are nil. Realistic wage ra prison work might show results. As it is, there is a some inmates will only be in their conviction that mug's game. The obvious --why not send more women ham Grange?—has an ob vious answer. A purposeful ing can be attempted only w who are serving a relative sentence, and only those are physically fit and less can cope with the demands It is too easy when theorizing prison reform to overlo exhausted, how inept and inade quate is a good deal of the material on which reform exercised.

Education at Holloway more than 100 hours a classes: they are taken employed by the local authority, cover a wide subjects, and, almost ine more recreational than this is not necessarily a tion. How closely they to what the women thems or need (not necessarily probably nobody really kno possible that the recently group counselling sessions up useful information for the rities on this, as well as women a minimum of insig their own problems. "Cou may be thought a rather title for the process when the who take part in it get only initial training, but, at chance of communication a free discussion should credit side. Meantime Mrs. K and her kind must go on wi half-knowledge, permanently sioned but not despairing, mental and compassionate, by the intermittent satisfac knowing "that one can so give help where help is desp needed and at a time when it real difference".

Robert Laffont, Paris, has lished Dominique Dalla *Dossier prostitution* 21,65fr.). The material has assembled rather haphazardly mostly drawn from sources.

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BERNHARDT

CORNELIA OTIS SKINNER: *Madame Sarah.* 313pp. Michael Joseph. £2 10s.

"Vous vous conduisez comme une grisette!" Arthur Meyer, the impresario, was getting on for eighty when he thus concluded a telephone conversation with Sarah Bernhardt: she was seventy-five. He was exasperated because she had failed to turn up at a luncheon in her honour. She made amends by inviting the hostess and all the guests to her house in the Boulevard Péreire on the following day, lavishing on their entertainment a small fortune which she did not possess ("Les fournisseurs ne lui livrent plus rien", Meyer groaned). An unpredictable extravagance in social matters counterpointed an implacable regularity in her attention to her art, and somehow both became her.

It is only within living memory that Bernhardt died, and as long as James Agate lived no one was allowed to forget it, but the task confronting her biographers has always been a difficult one. The main obstacle to success in such a case is, of course, that her life itself was the primary work of art. No biography could recreate the sustained splendour of her work in the theatre, with its power to move the hearts and minds of audiences in Europe and, transcending the barrier of language, in America. Another difficulty is the mass of information, printed and otherwise, which has to be assessed and placed in perspective. Bernhardt was a joyous liar and her eccentricity bred lying in others, resulting in a wild mythology of anecdote, in which the truth about what was itself a highly improbable personality is hard to divine and harder to establish.

Cornelia Otis Skinner has tackled the material industriously and coolly, with sound insight into the different milieux in which her subject lived. If she has not read everything about Bernhardt, she has read nearly everything, and her weighing of the evidence is characterized by good sense. She has not played down the less endearing aspects of Bernhardt's character and actions and neither has she given them disproportionate attention: the great actress's amours occupy no more than their due place in her crowded life. The style is pleasant and unpretentious, and Bernhardt's multifarious activities are presented in a good simple order, avoiding the kind of detail that usually clutters theatrical biography. Where performances are mentioned there is usually just enough fact about them to make them significant.

Some of the pictures are beautiful, notably the Nadar photograph which is so rightly used for the frontispiece; nearly all are valuable in forming an impression of the subject. The author rather oddly makes no reference in the text or the bibliography to complement the photograph of Bernhardt with Houdini, whose life, by Harold Kellock (London, 1928), contains an account of their meeting in Boston. (Nor, incidentally, is there any reference to Cécile Sorel's affectionate recollection of the old Bernhardt, in *Les Belles Heures de ma Vie*, Monaco, 1946, from which the quotation at the beginning of this notice is taken.)

The virtue of this biography is a plain one: it gives an eminently fair account from which the reader can form independent conclusions. It is not a short book, but it could usefully have been longer; there might have been more quotations from the eyewitnesses, and Bernhardt's host of admirers will look in vain for some of the more evocative pieces which convey the quality of her art. The woman, perhaps, was more interesting to the author than the artist; but this will be an attraction to many readers rather than a fault. What emerges above all, and this can only be right, is the greatness of spirit, the magnanimity, which made Bernhardt indomitable, which saw her through every vicissitude of health, fame and fortune. Hers was one of the titanic talents of the nineteenth century, akin in creative energy to that of Scott, Goethe, Kean, Balzac, Hugo, Dumas, Dickens and Tolstoy, with the same copious fertility and resource. She was a prodigy of nature, and the present biography leaves us in no doubt of it.

OUTWARD BOUND

GRAHAM MCINNES: *Finding a Father.* 223pp. Hamish Hamilton. 25s.

Finding a Father is the third volume of the autobiography which Graham McInnes began with *The Road to Gundagai* and *Humping my Bluey*. In the two first volumes, the dominant adults in his life were his Australian step-father and his mother Angela Thirkell. His mother may have had only slender literary talent but she possessed a genius for making the men she married feel socially and culturally her inferiors. Her first husband, James Campbell McInnes, a concert singer of high ability, found in the bottle a solace which he did not get from Angela, daughter of Professor J. W. Mackail and granddaughter of Burne-Jones. After his divorce, he emigrated to Canada, where he became a teetotal and highly respected member of Toronto musical society, teaching singing and, even when his voice declined, singing the Christus in rival choral societies.

Graham McInnes, having graduated in Australia, where Mrs. Thirkell had left him in the ineffectual care of her second husband when she returned to England, home and fiction, set out on a small legacy to find his real father in the North American dominion which he has come to regard as his true fatherland. As he points out in a foreword, the publication of the book "happily coincides with Canada's own Centennial (1867-1967) towards the celebration of which this book may, I hope, be regarded as a modest (though entirely unauthorized) personal contribution". The hope is justified. Though Mr. McInnes had youthful ambitions to be a jazz-composer, he found himself as a journalist, art-critic and broadcaster, discovering Canada first through the work of Canadian painters and then at first hand in a series of transcontinental journeys. "Finding a Fatherland" would perhaps be a more accurate title to this volume. John Campbell McInnes proved rather pathetic, a warm gentle creature in his anecdotage, compensating for the comparative failure of his present by the elaboration of the past, till the occasion when he sang Handel to Lord Grey of Fallodon just before the outbreak of the Great War became a megalomanic fantasy of self-glory. But Canada, the Fatherland, despite the drinking regulations and the stuffiness of Toronto, did not disappoint the young McInnes.

> I used sometimes to think when I was a young man making my way in Canada that these people, distinguished in so many ways, were unique in one thing. You could get three Englishmen in a room and the talk would roam from marine biology to numismatics to cricket; three Australians and it would be the turf. But with three Canadians it would be Canada; our hopes, our fears; the eternal relentless friendly pressure from the giant to the south; our own biculturalism; the way we were strung out across 3,000 miles of continent like mileposts along a lonely highway.

Readers of earlier volumes already know Graham McInnes as an engaging person, whose tolerant affection for his aspiring mother is chilling. *Finding a Father* reveals him as resilient and resourceful. With an aplomb clearly inherited from Angela, Graham always began at the top, even if he had to work his way down. Landed in New York City with jazz music of his own to sell, he went straight to George Gershwin, Rudy Vallee and Ethel Waters; and though this got him nowhere with his music, the encounters helped him to keep his end up when his mother tried to launch him in her sort of English society. The theme of any autobiography is the author's discovery of himself. Graham McInnes's charm is that he does so by discovering other people, places, and things.

PROXY

VIOLET POWELL: *A Substantial Ghost.* The Literary Adventures of Maude ffoulkes. 210pp. Heinemann. 35s.

A Substantial Ghost is a thoroughly finished exploration of the undiscovered pot-holes of Edwardian book-construction. Lady Violet Powell proves herself a spelaean of infinite cunning and resource, and the result is highly enjoyable. Maude ffoulkes was born in 1871 and died after the end of the Second World War. Possibly the first impression made on the reader will be surprise that one so lately dead, and with some claim to notoriety if not renown, should have been as quickly obliterated as the frail memorial in a country churchyard. The consequence of this is a realization of the amount of research undertaken by the writer who, in delving into the origins of her heroine, leads us to the Mayor's parlour at Brighton, to the railway war between the London, Brighton and South Coast and the London and South Western, and to the pious devotions of an adulterer at Teddington. Escaping from this mixed background Maude ffoulkes married a friend of Hilaire Belloc, who afterwards became the first curator of the Imperial War Museum. We learn that passion sickened her and the marriage failed almost from its opening, which began with a Thames-side honeymoon ruined by floods.

Mrs. ffoulkes's literary career dated from an introduction to Eveleigh Nash, who was seemingly more proud of being the lord of a Yorkshire manor than of his success as publisher and author. Mrs. ffoulkes in her own autobiography likens this publisher to Florizel, meaning George IV in his brilliant youth. The comparison would appear to have been a flattering one. And, alas, this twentieth-century Florizel, when he came to write his own autobiography—*I Liked the Life I Led*—excluded all mention of his Perdita. Maude ffoulkes lived to notice the omission, in spite of a severe dose of veronal when their friendship ended.

This absence of all reference to Maude ffoulkes in Nash's autobiography has not made Lady Violet's task any easier. Together they had made their mark in Edwardian writing—he as publisher and she as ghost. They were responsible for three celebrated books—*My Recollections* by Lady Cardigan, *My Own Story* by the Ex-Crown Princess of Saxony and *My Past* by Countess Marie Larisch. The last was a lady in the thick of the scandal of the Crown Prince Rudolf. Mr. Richard Barkeley, who wrote an excellent study of that particular tragedy, rightly dismissed much of Countess Larisch's book as "belonging to the realm of fairy tales". So could it be said of the other two books, though the first owed something to the species of carefree gossip which marked the tales of Rabelais or the letters of Margaret of Navarre.

Lady Violet tells us that *My Own Story* has perhaps battled with the winds of change better than the two others and it was still a drawing-room book in the 1920s. But the most controversial of the three was undoubtedly Lady Cardigan's. Finely produced and in excellent taste as Edwardian books were, the Memoir in its exterior was in striking contrast to what was contained within the boards. The book was stuffed with scandals about the Victorian aristocracy and such personal titbits as the information that Disraeli suffered from deadly halitosis. Whether there were shreds of truth among the fairy tales is a matter of opinion. Queen Mary, who like many royal persons was well-informed about the habits of those who formed the aristocracy, is believed to have been much diverted by the book. But Lady Dorothy Neville, who was in the same line of business as Lady Cardigan (though in a more respectable street), pointed out that Lady Cardigan had discharged her "impish anecdotes" in safety since everyone about whom they were told was dead. An indication of how strongly people felt about the book is shown by the reaction of Shane Leslie's grandmother; she bought and burned as many copies as she could of the first edition. But whatever may be the verdict on these three books of memoirs they started a vogue for ladies' books, seen perhaps at its best in Lady Oxford and at its worst in numerous productions which it is kindest not to specify more particularly. Collectively they were to inspire Mr. Cecil Beaton's delightful jeu d'esprit *My Royal Past*. Lady Violet Powell's skilful reconstruction of a rather earthy ghost reveals for us the gullibility of readers of books, and altogether makes a curious commentary on mortal existence.

Garnier-Flammarion, Paris, have recently published the following books in their excellent paperback series, distributed in England by Harrap: Victor Hugo's *Les Misérables* in three volumes, 7s. 6d. each; Bussy-Rabutin's *Histoire amoureuse des Gaules* at 5s.; *La Tentation de Saint-Antoine* by Flaubert; a first volume of *La Légende dorée* (*Legenda aurea*) by Jacques de Voragine translated by J.-B. M. Roze. The editions are all annotated with introductions and footnotes.

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CLEARING THE AIR

"I AM INCLINED to think that we expect far too much from the official histories", says Lord Tedder writing *With Prejudice*. He points out their disabilities: the inevitable use of records written so often "for the record", the inter-service pressures which their compilers must try to resist, the fact that some or most of them may themselves have been "there"; not that participation is necessarily a thief of the time-scale. Moreover, although this is not Lord Tedder's point, when historians reconstruct battles from records they tend to concentrate on what each side actually had, not on what each thought the other had at the time; yet this, after all, is what may give every battle its essential shape—if it ever has a shape until afterwards: for one is inevitably reminded of General Bedell Smith's description of a certain campaign which went "according to plan" from end to beginning.

Yet, within these obvious limitations, the official histories of the Second World War have been, so far, not only much better than those of the First, but also in the main much better than the unofficial histories of the Second War too. At the end of that war there were no large public grants to the great captains: no Blenheims, no Bemersydes. With the result that, so Sir Winston is said to have said, "I hear that my generals are selling their lives dearly". No surprise to him, surely? He started it, after all; and thank goodness—in the way *he* did it.

Either the generals have written these contributions to "history" themselves (not invariably a pity), hired a ghost, or continued to command the services of a subordinate, betimes a batman. One is minded of Philip Guedalla's explanation of the derivation of nineteenth-century double-decker biographies, from locking unmarried daughters in the library with the family papers, until their emergence two years later accompanied by two handsome volumes bound in limp morocco. With rare exceptions, the reputation of the great commanders would seem usually to have been reduced, sometimes reinforced, scarcely ever enhanced, by their literary contributions. If Field-Marshal Slim has reminded us how to combine clarity with integrity, others seem sometimes to have confused candour with certainty: or to have appeared to believe that truth requires dreariness to make it so: but truth has always proved war's first casualty. In most instances, we have been left in greater admiration of those who have held their tongues instead of their pens: who have continued to turn their unbending backs on ghosts, publishers and weekly newspapers alike. Now, as one tots up, perhaps only Lord Portal and General Nye remain silent upon their peaks.

Yet it would be silly to grumble: who did not enjoy *Operation Victory* so quickly after the war's end or, later, Carton de Wiart's *Happy Odyssey*; or, at a grander level, did not wait eagerly for another Churchillian volume between 1948 and 1954 when the march of legions came to a halt and the great oratorical history rolled out its last period or period-piece? There have been the *pièces justificatives*—inevitably to some degree they have all been that—and the *pièces d'occasion*: some even worthy of it. And of course we have had the muckrakers, the lowdowners and the backbiters and, inevitably, *les histoires pour l'histoire*. And surely by now German generals must have been interrogated beyond the extent of their memories?

Saddest in a way has been what might be called the Bryant-and-Maybe school in which too unique a greatness, too much centrality of importance or omniscience of judgment, has been awarded to the hero by his valet. Or, of course, by himself; since this has been all too true of the genuine autobiographers themselves who, by hogging rectitude, can scarcely have secured it: electing, instead, to risk suicide in their lifetime, unlike Haig (in Beaverbrook's savage phrase) committing it twenty-five years later. Some biographies, of course, have come from professional hands: and here one must mourn the loss of John Connell and, through his death, of the second volume of his *Wavell*, together with the corrections he would inevitably have made, had he lived, in the deserved re-editions of the first; and, as one thinks in those terms, the loss too of Chester Wilmot, whose *Struggle for Europe* was at its moment a considerable contribution and gave promise, since in writing it he had taught himself to bend that bow, of a greater one to come.

The difference between the accounts of the two wars is significant. The books from the First World War which we most remember are surely those by the subalterns, by the actual rather than the great captains—Edmund Blunden, Robert Graves, E. L. Spears, Guy Chapman or Alexander Aitken for who reads *Seven Pillars* now? And, with some exceptions (e.g., by Captain Cyril Falls or Wavell on Palestine), we now ignore the official histories of the First World War with their too Archimedian arithmetic; and to look something up we would probably reach first for Cruttwell's single volume which was pondered while the dust was settling, and first appeared in 1934.

Yet, as the growing availability of source material begins to make its real difference felt, it is notable that a younger group of historians, too young to have served on the Western Front, indeed often not yet then alive, are producing good, scholarly, and thoughtful work about that war: Mr. Rhodes James's *Gallipoli*, for example, or the contributions of Mr. John Terraine and Mr. Alistair Horne or Dr. Paul Guinn's too brusquely concluded *British Strategy*. How much more convincing was Mr. Correlli Barnett's second book when he bore his sword backwards in time from the one war to the other. Most impressive of all have been Professor Arthur Marder's superb naval volumes, now steaming their way majestically beyond Jutland. (There is a great succession of the letter M among American naval historians from Mahan through Morison to Marder.) And, as we ponder briefly upon these military histories, let us pause a moment to think of the change in the repute of another captain, Sir Basil Liddell Hart, once the maverick now the mentor, indeed the Nestor of military historians: doctored, knighted and Festschrifted all in one remarkable seventieth birthday year.

Maybe the official histories of the Second World War now deservedly so well established will in their day have to make way as more and more records become available to professional historians by the passage of time or in response to campaigns by A. J. P. Taylor and the like; if indeed there is anyone like Mr. Taylor. His war chapters in his *Oxford History* may not suit all tastes—they were evidently meant only to suit Mr. Taylor's—but they can stand up to a lot of punishment at the moment.

The official ones, however, will stand up to even more. Captain Stephen Roskill's three beautifully written volumes, *The War At Sea*, for example, with their sweep and their fairmindedness, or the four composite *Desert* volumes chaired in the first instances by General Playfair and now by his collaborator, Brigadier C. J. C. Molony; or, for the sheer command of material, the controversial volumes on *The Strategic Air Offensive* by the late Sir Charles Webster in admirable collaboration with Dr. Noble Frankland. There are excellent civil history volumes, too, initiated as early as 1949 by the well-wrought *British War Economy* of Sir Keith Hancock and Mrs. Gowing, the whole webbed together in context by an architectural command of wartime constitutional developments in Mr. John Ehrman's final volume in the *Grand Strategy* series.

It is interesting to note in passing that, whereas the writing of the campaign and theatre histories has been deputed in the main to professional warriors, the *Grand Strategy* volumes have been allocated by Sir James Butler to professional historians like himself, an interesting division of labour. But perhaps this is something of a false distinction since the campaign histories have

historian would envy. And soldiers write clean prose—they have to. Moreover, the professional historians were themselves mostly shot at by the Germans in fact before their fellow workers resumed the task on postwar paper. Whereas it is not absolutely essential that a military historian should have been shot over by the enemy, it evidently helps. We must see how Sir Keith Hancock gets on without that assistance in the awaited second volume of his life of Smuts, who emerges as the hero of Lord Tedder's volume (with Lord Tedder himself). One has always slightly suspected that "Old Global" knew all about strategy and not enough about modern warfare.

What difference have the Official Histories made so far to our assumptions? Won't it be surprising to some to find Lord Montgomery, for example, emerging from the Normandy volume as having been right? "He can fairly be criticized for what at times he said or wrote but not easily for what he did." Lord Tedder would, however, remain a dissentient and it still seems slightly unlikely that he fully understands even today what it was that the Field Marshal was really up to: supposedly because the airman had already reached the conclusion that that particular soldier was mostly likely to be up to no good anyway. But if our front-page article of January 19, "The War against Rommel", may be taken to represent the gist of the latest (and fourth) volume of *The Mediterranean and the Middle East* and not just a gloss upon it, it might seem that popular repute is somewhat reversed. Would not the man in the street—if he is still the least bit interested (and why if he is under fifty should he be?)—perhaps say something like this: "Of course Monty was marvellous in the Desert but when we got to Europe don't I remember that the old so-and-so got across the Americans and it all got mucked up?"

From the official accounts it might almost come to seem that Monty's bigger contribution was to the victory in the west rather than in the Western Desert. To anybody who saw him in both (and with all the prejudice which that assuredly engendered), this does not really jive, and it is worth taking another good look at General Sir Michael Carver's admirable *El Alamein*. War, like marriage, makes strange bedfellows; and, long after the tumult and shouting of the odds after the event are over, men will go on awarding the palm to either Alex or Monty according to their admirations; pretending that these are their considered judgments the M.C.C. did not establish finality, after all, when it brought the Gents-Players series to a close. How many leaves will remain on that desert palm when it has been handed backwards and forwards over the years to come? Enough for both, perhaps.

One of the finest of the Alex school is Sir David Hunt's recent and admirable *A Don at War*, the best single account of what, at some levels, it was like to be in North Africa, even if some will delightedly continue to prefer their Popski or the savour of Alan Moorehead. Lord Tedder evidently belongs to neither school and his rather itchy tone at times is less blithe than one remembers him to have been at the time; and it is therefore a slight surprise to notice that prewar R.A.F. chip remaining, not yet patina-ed into an epaulette by victorious collaboration.

Yet he was an historian before he was ever a pilot and he makes a pretty solid contribution to his subject as, drawing upon his contemporary letters, diaries and sketches, he takes us from his instructorship at the R.A.F. Staff College in 1932 all the way to the German surrender in Berlin in 1945. It is very detailed, very frank, very long and, as the title indicates, very prejudiced. It is also very well worth reading. If it is an arrogant book, it does not, however, bring out what will surely come to be realized when all the "reconsiderations" have come and gone: that it was Air Marshal Tedder more than anybody—even the Auk—who brought back the Eighth Army to stand at Alamein; that it was he who made sense of, or reduced the nonsense of, the air command for Normandy: and that it was Lord

of hard trial and error the niques of control which en flexibility which gave air p uniqueness and such succes had. Meanwhile, he had to sp anyway, he did spend) a lo seeing that the air forces without falling into the h admirals (one, especially) a army cooperation did not army chauffeurship. It is the "success story".

Most of these books by th commanders begin to remind Jane Carlyle's definition of a ship in which all the recipro on one side. Eventually th be subsumed, these ash-lade sities, in the official and o tories. Meantime, we aw *Grand Strategy* volumes wi tience. Is not Professor M Howard's *Franco-Prussian W* best military history written i lish in our lifetime; or Mr Mackesy's *The War for A* Neither of these superb h their notable command over connexion of military economic history and politic craft, could have emerged o the experiences of the Second War. And now we learn th fessor Howard is to join the Professor at All Souls: the military historians whose *Strategy* volumes we are w May it prove, as assured, most fruitful collabora the watchful eye of th there, whose own his regiment is itself a siderable contribution to history. The subject is th in this country It is th histories, perhaps almost c tedly, which so far have be the biggest contribution be long (or because ?) gener tinue to be encouraged by th lishers and their reviewers at war with one another. The again, doubtless, younger at more professional scholar have never felt the sand be their toes, will take over a re sionism. Meantime, let us b thankful for what we are re from the official histories plain cooking; but never los times may have happened t time) of the evidence.

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FOUL PLAY?

The board of the National Theatre has finally made its decision on the staging of Rolf Hochhuth's play *The Soldiers*, and it is a decision that must be strenuously deplored. As we predicted in our leading article of February 9, the board's objection has nothing to do with the play's literary quality but is entirely concerned with Hochhuth's reputedly impious presentation of Sir Winston Churchill. Lord Chandos, the board's chairman, has in fact committed himself to the bizarre admission that whereas "all matters of artistic importance naturally are matters for the director", what he calls "wide national policy" is the board's responsibility. Even as he makes this distinction (another slogan of his, we understand, is that "the playwright should not invade the territory of the historian") he is, of course, crediting himself and his board with a perceptiveness in "artistic" matters superior to that of his appointed director and his literary manager. Whereas Kenneth Tynan interprets Hochhuth's play as "one of the most majestic and complex portraits of a human being" he has ever seen, Lord Chandos sees it as merely a scandalous tract, the "theme" of which is "unacceptable".

Unacceptable to whom? To Lord Chandos, loyal member of Churchill's cabinet throughout the war, to the audiences who are apparently not going to be allowed to see it, to the received pieties which Lord Chandos seems to think the National Theatre has a duty to revere? There has been mention of the *cachet* which production by the National Theatre is supposed to endow. But what kind of *cachet*? Of respectability, of dutiful inoffensiveness, of refusal to admit the slightest whisper of controversy? If this is the kind of National Theatre that is being fashioned for us, then it is the kind of theatre we don't want. Sir Laurence Olivier and Kenneth Tynan have, it is generally agreed, made an excellent and adventurous start in their respective jobs and it is no surprise that they are now reported to feel "strange and empty", to regard the board's decision as a humiliating vote of no confidence. Herr Hochhuth has apparently cooperated patiently not just in cutting the play to the required length but also in presenting Churchill somewhat more charitably than in the original script. Clearly, though, even the best intentions will only be prepared to go so far. The point seems now to have been reached where reasonable and enlightened dialogue is of no consequence, where the censor has decided to take over. The Lord Chamberlain permitting, Hochhuth's play will no doubt take the stage in some other theatre (the Aldwych?) and we will then be able to see what we are being protected from. In the meantime, it will be interesting to see what other themes Lord Chandos views as unacceptable and—more interesting still—whether he continues to wield the power to stifle their expression.

POETRY IN MSS.

The manuscripts industry has long been something of a joke in haughty English salons. Sneers at the expense of earnest young America, its ignorant historicizing, its affluent pursuit of every fifth-rate talent's massive detritus, have long been sure to win a flattered smile in poets' circles. There is the famous anecdote of X, who cooked up thirteen different sets of worksheets for thirteen different libraries, of Y who made a full time job of writing fawning letters to the famous and flogging their replies, of Z who sends not just his laundry lists but all his laundry out to Texas every fortnight; such has been the stuff of ribald literary gossip—America has the money, we have the manuscripts, and there is nothing easier to make than a manuscript. It's not as if they wanted poems.

The joke, of course, has been wearing thinner every year. Behind the chuckles there has been a growing realization that even though it is possible to find the worksheets of some of our worst poets under glass at Buffalo, it is also possible to find there material which it is somewhat harder to laugh off. The truth is that the definitive editions, the best informed studies, the collected correspondence of nearly all the most interesting twentieth-century English writers are going to issue from precisely those universities which have been most amusingly avid and omnivorous in their collecting. Indeed if future scholars wish to puzzle over poet A's superbly witty letter on the absurdity of American librarians they will be unlikely to find it in an English library. We may be laughing now, but there is little doubt about who will be laughing last.

It was with this chilling prospect in view that the Arts Council, some four years ago, began attempting to retrieve what in some areas was an already irretrievable situation. With the cooperation of the British Museum and a grant of £2,000 from the Pilgrim Trust, the council's Poetry Panel embarked on what it hopefully described as the National Manuscript Collection of Contemporary Poets. The first fruits of the panel's labours are on exhibition at the British Museum from tomorrow, and are introduced and catalogued in the pamphlet *Poetry in the Making* (Turret Books, 12s. 6d.). None of the three contributors to this pamphlet (C. Day Lewis, T. C. Skeat and Philip Larkin) make any great claims for the collection as it stands, and none attempts to disguise the fact that the exhibition is something of a monument to past neglect, but there is much bracing talk of future prospects and a fair dash of grim-lipped Dunkirkism; indeed, poets used to thinking of their manuscripts as a kind of pension fund should beware of references to the "honour" of being harboured in these solemn archives. Some of the acquisitions have been bought, others have been donated—there is a whiff of moral burdening here, a subtle substitute for cash. It is all very well to suggest that the Treasury should interfere with the export of new manuscripts. Manuscripts are the property of the poets who compose them and any restriction on their sale abroad must be accompanied by a willingness to pay a good price for them at home. Invoking posterity is about as convincing in this context as invoking honour.

What, though, does the nation actually own at present? Not much, it seems. The best things in the collection are a pair of Auden notebooks, a Larkin notebook, a virtually complete Keith Douglas archive, some bits and pieces from Roy Fuller, Ted Hughes, Sylvia Plath, and Dylan Thomas. There are some Georgian fragments, a fair supply of Edwin Muir, and a large amount of deadweight which has come to the collection by way of various prize schemes in which the Arts Council has had an interest. No Yeats, no Graves, no Eliot (aside from some pencilled remarks of his on a Keith Douglas manuscript) and only two Americans. It *is* a start, though, and provided the collection is not obliged merely to limp along from lack of funds it is almost certain to get better. Philip Larkin is probably right when he says that English poets would prefer to have their manuscripts in English libraries, but this is not a preference that is likely to tolerate too much exploitation. If the Arts Council is having second thoughts about how the funds for literature should be allocated, it could do worse than bear in mind some of the more poignant entries in this (impeccably compiled) catalogue. Entry No. 80, for example: "I Fellowed Sleep" by Dylan Thomas—

> Typescript draft of a poem unpublished in this form, but later virtually rewritten for *18 Poems, 1934*. The poem is one of the autograph and typescript drafts in this manuscript, mainly fair copies from a series of notebooks, 1930-34, now in the Lockwood Memorial Library, University of Buffalo.

Letters to the Editor

R. M. BALLANTYNE LIVES!

Sir,—Your reviewer of *Ballantyne the Brave* (April 13) has thought fit to inform your readers, among other things, that it is "shallow in its appreciation of Ballantyne's work". Furthermore, with a sideswipe at the twenty or so critics who have previously reviewed the book in favourable terms, he states that I have misled these ladies and gentlemen into believing that the young heroes with which Ballantyne peopled his tales were otherwise than "soft-hearted about animals" or "markedly courteous to natives". "If Mr. Quayle had a sense of history", he goes on, "he might have tried to conjecture why Ballantyne's attitude towards 'natives and animals' changed" (for the worse) during the period separating the first appearance of *The Coral Island* and *The Gorilla Hunters*. I should also, he tells us, have mentioned such events as the publication of Darwin's *On the Origin of the Species* and the Indian Mutiny that occurred in this period, as these would have influenced his attitude.

If your correspondent had read *Ballantyne the Brave* with greater care he would have perceived that I expressly state (page 146) that it was the controversy aroused by Charles Darwin's work that influenced the appearance of *The Gorilla Hunters* (three years after *The Coral Island*, not six as your reviewer states) while the Indian Mutiny is noted (page 136) as having caused Ballantyne to abandon a work on which he was then engaged. As to my "smug boasts about our 'more enlightened age'" this statement occurs in relation to our present day treatment of much of the rarer fauna that still survives. The opening chapters of *The Gorilla Hunters*, like a dozen or more stories Ballantyne wrote during his forty-odd years of authorship, are littered with the carcasses of lions, elephants and zebras, until your reviewer's "soft-hearted" young characters finally succeed in breaking the thighs of a male gorilla before goading it into an attack and killing it with a well placed ball in its chest.

> "It seems to me", said Jack, "that notwithstanding the short time we stayed in the gorilla country, we have been pretty successful. Haven't we bagged thirty-three altogether?"
>
> "Thirty-six, if you count the babies in arms", responded Peterkin.
>
> "I think you are both out in your reckoning", said I, drawing out my note-book; "the last baby that I shot was our thirty-seventh."
>
> "Pity we didn't make up the forty", observed Jack.

Despite your reviewer's efforts to conceal the fact, Ballantyne took pleasure in recounting with infinite detail the slaughter of the animals and coloured inhabitants of Victoria's vast dominions; his descriptive powers being heightened whenever blood began to flow. Not so! states your reviewer, "They try to avoid bloodshed." A perusal of *The World of Ice*, 1860, or *Martin Rattler*, 1858, in which latter work, in the course of a few hours, the boys not only spear a jaguar to death, then swing an iguana round and round their heads before dashing its brains out against a tree, to say nothing of lighting a fire over an armadillo in a hole, would prove how shallow is your unknown correspondent's assessment of Ballantyne's work. I have called the author's late night urge to "press Jesus" on the prostitutes of London's West End, a needlessly cruel method of proving he could resist temptation. The last young lady he encountered was only seventeen. "I left her weeping", he writes with what appears to be grim satisfaction. But "he enjoyed converting prostitutes", writes your reviewer. "If upright men like Ballantyne and Gladstone derived a peculiar satisfaction from their rescue-work, why should they be blamed?" Perhaps because peculiar satisfactions are sometimes worthy of blame, especially if the pleasure derived is onesided. My "childish parody", as your reviewer terms part of the final chapter of my book (which he not only misquotes but embraces the two statements in a single set of quotation marks, without in any way advising your readers that he has omitted the intervening hundred words) gives an instance of this. But your critic leaves no doubt that he approves the evangelistic soliloquizing of the bloodthirsty young characters that Ballantyne so often made his heroes, who lightheartedly slaughtered the fauna of any foreign land they visited, before falling on their knees to thank God for His infinite mercy and a successful day's sport. In some ways he appears more priggish than Ballantyne himself.

ERIC QUAYLE.
Hartopp Road, Sutton Coldfield.

¶ Our reviewer writes:—Mr. Quayle's surprising summary of my article contrives to suggest that my remarks about the heroes of *The Coral Island* can be transferred to characters in Ballantyne's other books. My point was that the three "boys" have changed, for the worse, when they appear in the disagreeable sequel, *The Gorilla Hunters*, six years *older*. (I did not claim there were six years between the two publication dates. Reference books state that the former appeared in 1857, the latter in 1862.) The island castaways were about eighteen, sixteen and fourteen; as a gorilla hunter, Ralph is definitely twenty-two and his friends must be about twenty-four and twenty. Yet Mr. Quayle writes (p.147) that two of the gorilla hunters (huge, bearded men) are fourteen and eighteen. He has not grasped the difference between the two books. Can he deny that, *in the former*, the boys are soft-hearted towards animals and courteous to "natives"?

Mr. Quayle was not asked merely to "mention" such public events as the Indian Mutiny and Darwin's publication but to consider how far they might have influenced Ballantyne's change of attitude.

The only other book he discusses in any detail is *Martin Rattler*. This is not about "boys", but about one boy in the company of two middle-aged men, an Irish seaman and a Brazilian recluse living off the land. The Brazilian kills an iguana and an armadillo for food. The boy, Martin, shoots the jaguar to save the Brazilian's life.

All three books stress the importance of trying to avoid bloodshed *of human beings*, even when rescuing coloured girls from cruel fates. "These men are not our enemies", says the leading gorilla-hunter about some dangerous Africans; the slave-traders are the enemy. This book is not, of course, about the preservation of rare fauna but the far from "light-hearted" killing of newly discovered animals "in the cause of science". If Mr. Quayle must moralize, the hunters' discussion and doubts about this principle ought to be quoted as well as their hard-hearted self-congratulation. Bigger bags are secured on the grouse-moors of "our more enlightened age".

None of the three principal books (set in Brazil, uncolonized Africa and the South Seas) involves boys slaughtering the "coloured inhabitants of Victoria's vast dominions". (Mr. Quayle must be thinking of India, where Ballantyne's brother was happily studying Indian philosophy, with the family's customary respect for non-European peoples.) All three books express indignation at white men's exploitation of "natives".

Ballantyne also disapproved of the exploitation of teenage prostitutes in Oxford Street. Was he more cruel than their clients?

BOS TAURUS IBERICUS

Sir,—Your reviewer (April 13), in common with many other defenders of bullfighting and hunting, misses the point and bases his argument upon a misrepresentation of the objections.

The serious objection against all blood sports is that it is degrading that man should cause death to another living creature *for his own recreation and amusement*. If a man wishes to pit his life against that of a dangerous animal, that is his business, but for us to pay to watch the killing from the safety and comfort of our seats for the sake of a *frisson* (whether psychological, physiological or philosophical) is a denial of our dignity and responsibility as human beings.

I am captivated by the bullfight philosophers; I can see the beauty of the ritual tragedy; I have been fascinated by the courage and majesty of both protagonists in the arena, and I am ashamed that for my Sunday afternoon's entertainment an animal had to die. To be sure, I eat meat. But the pleasure I get from a steak has nothing to do with the act of slaughter.

We can argue as much as we like about cruelty and it will get us nowhere. Life is at stake. It is cheap enough already without our killing for sport—let alone killing for the sake of "Art". Pull the wings off a butterfly and watch it wriggle. That, too, will give you a fine sense of life and death.

MISCHA SCORER.
45 Lennox Gardens, London, S.W.1.

Sir,—Correction: Lest Mr. Kenneth Tynan gets in first with it, your encyclopedic reviewer who did us proud—and Papa Hemingway—in his full-length article (April 13) is mistaken when he refers to Ordóñez as Dominguín's son-in-law. They are brothers-in-law.

It is also a matter of neat historical fact that Philip V, who was so fond of hunting, came to the throne in 1700. Yet this venal slip of the pen is less wide of the mark than the attribution of gipsy blood to gutsy and chimsy El Cordobés—or *is* it after all preposterously possible, can things have changed so much?

JOHN MARKS.
Avenida Maria da Conceicão, 5a
Carcavelos, Portugal.

(A selection of letters on The Public Lending Right are on page 368)

Graham Greene

MAY WE BORROW YOUR HUSBAND?
And Other Comedies of the Sexual Life
'. . . Mr. Greene is as crafty and as versatile as ever . . . It seems to me to be as fine as anything Mr. Greene has written.'
William Trevor, THE GUARDIAN
'It is an exercise in virtuosity, dazzling in its apparently effortless skill.'
TIMES EDUCATIONAL SUPPLEMENT
'One reads. One continues to read. The apparatus is invisible, under the dialogue, under the situations. The story is possessive to the point where one forgets—momentarily—that it had an author, even when one is engulfed in his characteristic tone or comes up against some characteristic wryness. One reads, and what a compliment that is.'
Geoffrey Grigson, COUNTRY LIFE
21s

James Stuart
WITHIN THE FRINGE
An Autobiography
with a foreword by
Sir Alec Douglas-Home
After a gallant record in World War One, James Stuart became equerry to the Duke of York (later George VI) and he writes fascinatingly of life at Buckingham Palace. He entered politics in 1923 and became Sir Winston Churchill's Chief Whip from 1941 to 1951. He resigned from the Cabinet as Secretary of State of Scotland in 1957 over Suez.
Published 4 May Illus. 30s

Edwin O'Connor
ALL IN THE FAMILY
Edwin O'Connor has lost none of the humour of *The Last Hurrah* nor the insight of *The Edge of Sadness*, which won him the Pulitzer Prize. *All in the Family* is a gripping saga of an Irish-American family launching into politics. It is a fully orchestrated work by a writer whose imaginative power has continued to develop impressively.
Published 4 May 30s

Bodley Head

JACOB'S LADDER

Max Jacob: *L'Homme de cristal.* Edited by Pierre Albert-Birot. 122pp. Paris: Gallimard. 10fr.
Paul Nougé: *L'Expérience continue.* 435pp. Brussels: Les Lèvres Nues. 360 Belgian fr.

Max Jacob must have been one of the most extraordinary converts to Catholicism that the twentieth century has seen. Next-door neighbour to Picasso in Montmartre in 1904, Max Jacob became the intimate friend of Apollinaire as well, and together these two were soon the leading figures in the *esprit nouveau* in literature, working closely with the young cubist painters centred on Picasso. Of this heroic period of Max Jacob's life, his friend the poet André Salmon commented appositely on

> . . the tendency we all had, Apollinaire, Max Jacob, myself and the others, to play a rather burlesque role. We made continual fun of everything. . . . We invented an artificial world with countless jokes, rites and expressions.

The strange event which occurred on October 7, 1909, complicated rather than transformed Max Jacob's unusual life. Returning on this day to the gloomy room in the rue Ravignan where he cast horoscopes and told the fortunes of fashionable ladies, he suddenly saw the figure of Christ appear in a landscape he had painted which was hanging on the wall. The result was what might perhaps be called an exogenous conversion, and Max Jacob himself claimed that the apparition was the "reason for my conversion, in fact almost the only reason". From this point, the cubism and occultism which had preoccupied him hitherto simply became integrated into his new-found Christian faith, and the ether which he began absorbing shortly after this event simply served him additionally as a means of conversing with angels and the souls of the departed. His first books (of which *Le Cornet à dés*, which he himself printed in 1917, remains his single most important work) were pure cubist writing, and he continued to be regarded in intellectual circles as the official exponent of cubist literature.

Shortly after the outbreak of the First World War, Max Jacob had a second vision of Christ, this time in a cinema, and in 1915 he finally received baptism, choosing the Christian name Cyprien and making the splendid Jacobean gesture of selecting as godfather—Picasso! Despite his proselytizing zeal and his sometimes embarrassing public displays of tearful ecstasy, Max Jacob was accepted as a bona fide member of the avant-garde by the young poets who were busily publishing the "new writing" as the war raged around them, and he contributed both to Pierre Albert-Birot's futurist-inspired review *Sic* and to Pierre Reverdy's cubist-orientated *Nord-Sud*. *Littérature*, after being taken over by Breton and his group of dadaists, continued to print his poems until 1920. Indeed, he seemed to exercise a spell even over that rumbustious iconoclast Francis Picabia, who featured in his review *391* such messages as: "Saint Max Jacob, priez pour nous". In one issue of *391*, Max Jacob contributed a poem, signed Cyprien-Max Jacob, which is well worth quoting in its entirety as a succinct example of his unique capacity for verbal clowning in a religious context:

L'archange foudroyé n'eût que le temps
de desserer sa cravate
On aurait cru qu'il priait encore.

But a car accident in 1921 requiring a spell in hospital helped to induce a more sombre mood. He retired to a small village near Orleans, and spent the next seven years there, meditating, painting water-colours, and writing innumerable poems, the religious content of which became increasingly mystical and the counterpoint of ironic humour less evident. The young poet Julien Torma (who corresponded with him during 1919 and used to refer to him affectionately as Mob Jacax) said shrewdly: "Often in Max Jacob's work one can detect a larval celebration in progress". Most of the poems published in *L'Homme de cristal* give off this aura of a "masked" ritual. Some of these poems were put together by the author for publication in book form, but were not in fact printed until two years after his death in 1944 in a French prison to which he had been sent, as a Jew, by the Germans. That plaquette gives its title to the present volume. Most of the other poems appeared originally in various reviews between the years 1934 and 1937 (no individual dates are given), although "A la mémoire de Guillaume Apollinaire" was first published in 1918 in *Sic*. In this elegy, the God of the Arts apostrophizes charmingly:

Vie courte, soit ! mais je la veux unique !
Prenez mes dons à ceux qui n'en ont qu'un
et mes vertus à qui n'en sait user
Que mon Guillaume de son marteau les forge
au feu lyrique et qui sait tout charmer.
Pour lui je veux trente vies mises en une
l'oeil qui voit tout, le coeur qui le ressent.

And "Acte de renoncement" ends with an authentic flash of Max Jacob's wry humour:

Trois acolytes, trois enfants de campagne
chantant, chantant et moi je chante aussi
je chante au jeu, le jeu de qui perde gagne
Comptable Dieu j'ai mon compte au Crédit

The literary ferment of the war years sent waves radiating from Paris (*Sic*, *Nord-Sud* and *Littérature*), from Zurich (the innumerable pamphlet-manifestos emanating from the Cabaret Voltaire), and from Barcelona and New York (which, together with Paris, provided temporary bases for Picabia's *391*). The waves reached Berlin, Munich, Amsterdam and Brussels. An obscure poet-painter, Clément Pansaers, incarnated the dadaist spirit in Belgium in a series of strange poem-pamphlets, and although he died young in 1922 he had planted the seeds of an indigenous surrealist movement. So at the moment in time when Max Jacob was withdrawing from the hurly-burly of the avant-garde ary scene in Paris, a number of y Belgians were preparing to up the cudgels in Brussels. 1924-25 saw the launching of separate initiatives: the *Oesophage*, edited by the E. L. T. Mesens and the ter René Magritte, and a seri tracts under the general title *Co pondance* written by a group of poets who included Paul N Although Nougé continued to prolifically between the two wa a succession of literary review published only one slim volu poems, in 1927, under the pseudo "Clarisse Juranville". *L'Expé continue*, edited by the Belgian realist writer Marcel Mariën, i massive compilation which se to include all of Nougé's w hitherto: poems, short stories sketches and aphorisms which times emphasize their point w aid of typographical arrang Paul Nougé's crystalline, ta structed texts often submerg cal erotic allegories. If there a gulf of spiritual torment Max Jacob's agonized cry:

Vienne la mort je l'envie
D'une autre mort vienne la v

from Paul Nougé's cele temporal love:

Je pense à vous
ô merveilles
à l'abri de mes yeux brisés

Nougé yet remains an he inheritor of Max Jacob's spi

DEFENESTRATED CONCRETE

Jean Arp: *Jours effeuillés.* Poèmes, essais, souvenirs 1920-1965. Préface de Marcel Jean. 669pp. Paris: Gallimard. 48fr.

The published work of Arp is a fascinating mixture of poetry, propaganda and reminiscence. This collection, which covers his French writings from 1920 to 1965, includes a good measure of each. But the fact that it is confined to the one language inevitably diminishes its value as a record of his literary achievement.

Was he a German or a French poet? The question is bound to arise in relation to such a collection, and, so far as the earlier part of his career is concerned, the answer is unequivocal. By the year 1924 Arp had published three small volumes of poetry. All these were in German. This collection of French writings contains a mere handful of works dating from the same period, and, of these few, several are featured only because Arp translated them from the original German in his later years. Two poems have an even more dubious claim, since they are free adaptations of his German work made by André Breton and Tristan Tzara. A glance at Arp's recently published *Gesammelte Gedichte I* provides an entirely different picture of his early literary development. Apart from the fact that his work is traced back as far as 1903, the many poems which date from the early 1920s give him a much more substantial claim to originality than their French counterparts. Breton and Tzara chose appropriately surrealist texts from the material in *Die Wolkenpumpe* (1920). They could have done very little with the clipped rhythms and idiosyncratic word-play which characterized *Der Pyramidenrock* of 1924:

Ich bin der grosse Derdiedas
das rigorose Regiment
der Ozonstengel prima qua
der anonyme Einprozent.

Up to the early 1930s Arp's French work continues to be subsidiary to his German. This collection includes the "Configuration Strasbourgeoise", a captivating autobiographical poem which dates from 1931. But it must be remembered that the text is taken from an authorized translation of 1963, and fears for the fidelity of the other translations are aroused by the fact that this one has unaccountably lost the closing sentence of the first paragraph: "dada ist in zürich geboren. zieht man strassburg von zürich ab so bleibt 1916." Of the works dating from this period which were originally written in French, the majority can be related quite closely to surrealist models. For example, the "Trois nouvelles exemplaires" of 1931, which Arp wrote in collaboration with Vicente Huidobro, recalls the prose of Max Jacob and Pierre Albert-Birot. The situation of the first "nouvelle", in which humanity is reduced to stereotyped "Antoines" and "Rose-Maries", is in fact parallel to that of Albert-Birot's play, *Les Femmes pliantes*.

Towards the end of the decade Arp's French productions begin to rival, and even surpass, his German work in quality and quantity. The "Configurations" of 1938 and the "Poèmes sans prénoms" of 1941 have a formal tension that can be traced back to the German *Konfiguration* of 1930, but this new feature, which is also evident in Arp's plastic work at the same time, has been successfully integrated and does not appear artificial. The various elegies which Arp wrote on the death of his wife Sophie are once again in French. Here a new note of tenderness is revealed:

Tu es partie claire et calme,
Près de toi la vie était si douce.
Ta dernière toile était bien finie.
Tes pinceaux étaient bien rangés.

Marcel Jean reminds us in his preface that Arp spoke French with his family during his early childhood, and German—"la langue de l'occupant"—when he went to school in Strasbourg. It seems appropriate that he should have reverted to the earlier channel of communication for these intimate recollections of married life.

If Arp's poetry is on this occasion a reflection of his private life, it can more frequently be interpreted in relation to his art. But there is no simple equation between his literary development and the evolution of his work as a painter and sculptor, as he himself intimated when he replied to a questionnaire in 1956: "L'être humain est un bouquet très complexe. Au même moment où je défendais l'art anonyme et impersonnel, ma poésie se permettait les éruptions les plus personnelles." This reply seems to suggest that, at one stage anyhow, poetry served as a necessary outlet for the self-expression which he denied himself in his plastic works. On a more general level, this theory would harmonize well with the descriptions of Concrete Art which he has provided on several occasions. In 1954 he stressed that the Concrete method was the exact antithesis of abstraction. "Le procédé de l'abstraction dans la peinture est suffisament connu par le cubisme. . . . Le procédé de l'art concret, qui a son point de départ dans l'inconscient de l'artiste, est infiniment plus dangereux." This condensation of unconscious imagery into the equilibrium of Concrete form is not entirely concealed in the final appearance of Arp's pictorial works, where the navel, the moustache and the sprouting seed can be identified among the configurations of formal elements. But it is much more readily perceptible in his literary works, where the traces cannot be glossed over in any comparable way. What Arp seems to attempt, particularly in the poems written after 1930, is to subject a profusion of highly charged images to some sort of formal outline—to reduce them to "Profil, fil et espace", as one title reads. The process is exceptionally clear in "L'etc. blanc" (1945), where the succession of images is also a sequence of convex and concave, positive and negative, empty and full: "La cathédrale blanche se transforme en gants blancs. Blanc, blanc, blanc. L'éléphant blanc étrille le chevelure de l'air dans l'écume blanche du néant."

In a sense, therefore, the poetry of Arp records the preliminary procedures which are necessary for the realization of Concrete form. It does not display the autonomous perfection of the plastic work, but reveals the stages by which particular images are drawn out of the unconscious and organized according to their formal characteristics. Arp speaks of the "dangerous" nature of Concrete procedure, and, even if this is rarely apparent in the completed reliefs, drawings and sculptures, it becomes comprehensible in the poems, where the original images are pulverized and finally nullified so that the formal pattern may emerge. The curious tale entitled "Le grand sadique à tout casser", which Arp wrote in 1942, can be seen as a parable of this distinctive creative process. The "great [illegible] heterogeneous objects which [illegible] vants bring to him. "Celui [illegible] jeter tout ce qui existe p [illegible] fenêtre." Finally he must [illegible] pose of himself.

Comme il n'a plus rien sous la [illegible] arrache sa chevelure blanche, se [illegible] ses pieds, les jette par la fenêtre, et [illegible] ment il jette par la fenêtre ce q [illegible] encore de lui-même en poussant [illegible] terrifiant, tandis qu'il se brise [illegible] après sa chute, comme tous les [illegible] objets, au grand plaisir des [illegible] petits enfants, en marmelade [illegible]

With this ultimate abandon [illegible] the self the creative, or dest [illegible] process is complete. After su [illegible] violence the final product m [illegible] entirely innocuous.

It is still too early to asse [illegible] fluence which Arp has exert [illegible] the art of our time. This col [illegible] by its very nature, offers no [illegible] estimate of his significance [illegible] underlines the fact that Arp must be regarded in its [illegible] the last analysis it is not hi [illegible] dual contributions to poet [illegible] sculpture but his unique [illegible] the processes of artistic crea [illegible] ensures the persistence of hi [illegible] ence. This helps to explain that his acknowledged disc [illegible] literary field—the pioneers [illegible] crete Poetry—write in a st [illegible] quite unlike that of his ow [illegible] The influence has in fact b [illegible] mitted through Arp's gen [illegible] on the method of Concre [illegible] in particular, if we are [illegible] Michael Weaver's conjecture [illegible] the essay "Konkrete Kunst" [illegible] has been republished in Unse [illegible] *lichen Traum*, but is unfortu [illegible] missing from this volume.

Arp's influence on the [illegible] is beyond the scope of th [illegible] tion and this review. But both the general principles [illegible] the stylistic affinities betwe [illegible] ticular works provide [illegible] suggestive links. In the [illegible] naire which Arp answered in [illegible] spoke of his continued pre [illegible] tion with the problem of an [illegible] mous" art, and claimed that [illegible] Sophie Taeuber, reached [illegible] where the actual work of [illegible] tion could be entrusted to [illegible] artisans". However distant [illegible] work may be from that of [illegible] it is possible to see in [illegible] emphasis on anonymity and [illegible] production a logical exte [illegible] the doctrines of Concrete Art [illegible] is no accident that most of [illegible] recent exhibitions took place [illegible] Galerie Denise René, which [illegible] launched a complete [illegible] dealing with multiple edi [illegible] ried out with the aid of ind [illegible] rials and industrial [illegible]

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VEHEMENT DARKNESS

Ella Kivikoski: *Finland.* Translated by Alan Binns. 204pp. Thames and Hudson. 35s.
W. R. Mead and Helmer Smeds: *Winter in Finland.* 144pp. Hugh Evelyn. 42s.

Of the five Nordic countries, the least known to the Briton is Finland. Despite the aeroplane it contrives to look remote, and poets and geographers alike describe it as Europe's outermost bastion against the world of frost and snow. For much of the year its coasts are beleaguered by ice; its northern territories have resisted habitation by any save the Lapp; and overall it is under attack from what Olaus Magnus in the sixteenth century percipiently described as "vehement darkness". It is significant that throughout British naval history Finland has proved an unpopular station, and as late as the 1940s the accident of war did not familiarize a considerable number of our troops with the country and its people, as happened in the case of that other northern outpost, Iceland. So for most of us Finland is very much "up there". To cap everything it has its own private non-Germanic, non-Scandinavian, language. "Vehement darkness" indeed.

But here are two good books to lighten it. Mrs. Kivikoski, who holds the chair of archaeology in Helsinki University, provides us with our first comprehensive scholarly account in English of Finland's prehistory, from the land's emergence out of the Yoldia Sea about 8000 B.C. to the Swedish conquest of c. A.D. 1150. Dr. Mead and Dr. Smeds discuss what winter means to Finland today (with an introductory chapter on travellers' tales during recent centuries), and with what courage and resource the Finns counter-attack their ancient enemy. It is not by chance that two books so dissimilar in scope and aim open with the same statement: the cardinal importance of Finland's high latitude. For Mrs. Kivikoski this has determined the course of Finland's history from the earliest times. For Dr. Mead and Dr. Smeds it is this which explains the Finnish preoccupation with winter during all seasons of the year. And while Mrs. Kivikoski does not thereafter unduly labour the point, it is dramatically sharpened by her distribution maps. From the first Suomusjärvi culture sites by way of combed-ware pottery, stone objects, boat-axes, Bronze Age grave mounds, cemeteries of the early Roman period, right through to grave finds at the end of the Finnish prehistoric period, no map need be carried farther north than the head of the Gulf of Bothnia. What lay beyond was too daunting.

Finland is a volume in the Ancient Peoples and Places series, whose well-established pattern it follows, with initial chapters on how the land took shape, and how the first people entered it some 10,000 years ago from an area and by a route we can still only guess at, whether from central or eastern Europe, even Siberia, or maybe from Hamburg. As always in those obscure times, it is moving to contemplate how man, with so little, achieved so much. He could cross wide waters, make fishing-nets, tools and weapons, and had fashioned for himself sledge-runners and ice-picks. Succeeding chapters discuss his progress through the Neolithic period into the Bronze Age, and so through the different phases of the Iron Age to the Viking Age and the decisive century which followed. Mrs. Kivikoski places the emergence of an independent Finnish culture in the second half of the sixth century, and this, on the evidence of grave finds and funerary practice, is likely to be right.

Various problems of early Finnish history, however, await a fuller elucidation: the movement from and influence of Estonia, the degree of Swedish intervention during the formative centuries, the relationship of Ostrobothnia to Finland proper, and more generally that of Lapp to Finn, the complicated question of the extensive Finnish settlements around Lakes Ladoga and Onega, and further still into what is now Russia in the areas of Rostov and Murom, with its attendant question of the Finnish share in the development of trade-routes along the Russian rivers. But however much remains obfuse, one thing is clear, that the Finns were a strong, stable and enterprising people during the Age of Migrations and the Viking Period. It is worth adding that Mrs. Kivikoski's book not only discharges its main task of describing early Finnish history most admirably, but will be found helpful by students of early Scandinavian and Russian history too.

Probably most English readers will find the substance of *Winter in Finland* comparably remote and not less engrossing. There is the backward glance to Olaus Magnus and other travellers already noted, and then we are briefly instructed in the extensive winter vocabulary of the Finnish tongue, to which we in our pampered clime have no parallel. Not only is winter divisible into named periods, not only is there an abundant terminology for the effects of cold, but the stuff we are lazily content to call ice can, according to its nature and condition, be described in scores of ways. In what other European language can one hope, or fear, to find more than thirty words for "hard, transparent ice"?

The subject is presented in two parts, the problem (winter) together with its causes and effects, and the solutions to the problem. Winter affects everything: architecture, social life, town planning, transport, trade, agriculture, forestry, health, animals, the corporate will and individual spirit. Primitive peoples (the adjective has no savour of patronage) can learn to live with it, as did the Lapps, but a modern state must combat it, as do the Finns. Science and a close study of the enemy make this possible. The Finns have a strong fleet of modern icebreakers and an impressive force of snowploughs and blowers. They have developed thawing techniques at some cost, and mastered the gigantic task of dumping urban snow. Many of their operations look arduous and sound heroic. Electricity is helping to conquer the dark and alleviate the cold. Cheerful homes, central heating, varied clothes (woollen pants are currently taking a beating), and energy-producing diets all help. The sportsman can bend winter to his purpose, whether for hunting, sleighing, or skiing, and so long as roads are kept free winter is the season for sociability. But at the best so cruel a season must be paid for, with much physical effort, some spiritual drain, and large sums of money. Here as in Mrs. Kivikoski's study one feels respect for Finnish resolution and energy, and an understanding of the residual un-thaw which short-stay visitors sometimes profess to see in the national physiognomy.

Each book is suitably illustrated with plates and text-figures. The first is well translated from Swedish by Mr. Alan Binns: the second, for all its documentation and chilly statistics, is entertainingly and warmly written; and both provide pleasant as well as instructive reading.

PRE-COLUMBIAN

Betty J. Meggers: *Ecuador.* 220pp. Thames and Hudson. 35s.

The new volume about Ecuador in the Ancient Peoples and Places series follows the same pattern as its predecessors on Mexico and Colombia: the prehistory of the area, from earliest to historical times, is examined in the framework of its changing ecology and geography.

This large treatment of a small country, however admirable in itself, cannot but raise the question of whether Ecuador really forms an integral unit of study for the period under review. The peoples of what is now Ecuador had their distinctive aspects and made their contribution to the cultures which flourished in the area connecting the high civilizations of Mexico and Peru; but in the perspective adopted for the present series of studies, their history could better have been examined in a work covering the north-west corner of South America as a whole. Prehistory written in deference to artificial modern frontiers is in some measure artificial itself. Perhaps the main weakness of the present volume is the author's apparent reluctance to tread on the toes of her colleagues writing about Colombia and Peru, and thus to describe the development of Ecuador in its full historical context.

Fortunately she is less inhibited in dealing with the fascinating question of interoceanic contacts between Oriental and pre-Columbian cultures. In this the Ecuadorian coast has great importance, as currents and winds make it the natural landfall of those coming from the other side of the Pacific. The sophistication of the earliest Ecuadorian pottery (3200 B.C.), among the oldest found in the Americas, has been explained by the archaeologist Emilio Estrada in terms of a contact, presumably accidental, with the contemporary cultures of western Japan. The similarities between Ecuadorian (Valdivia phase) and Japanese (Jōmon) pottery techniques are too remarkable to be attributed to coincidence. Other contacts seem to have taken place later on. Asiatic elements appear in pottery and other artefacts during the Bahía phase (500 B.C. and 500 A.D.), and the author suggests that sailing rafts could then have been introduced to the coastal peoples. Elsewhere, in northern Ecuador, there is evidence of contemporary contact with Mexican cultures. Objects similar to those found in Vera Cruz, Oaxaca and the Valley of Mexico itself are a feature of the Tolita phase. More work is required before firm conclusions can be drawn, but Ecuador seems to be in some way a special vehicle for the introduction of foreign influences to the area. Here also it was that Pizarro first landed in 1527, and discovered the wealth and complexity of the Inca empire.

Miss Meggers has made a useful synthesis of what is known of Ecuadorian prehistory, and suggested a somewhat revised archaeological framework which will be of value in further study of the area. She writes clearly and unpretentiously, and is the first to emphasize the provisional character of her work. The book is adorned with good black and white drawings and some well-chosen photographs.

The reconstituted Lincolnshire Local History Society, now amalgamated with the county's older Architectural and Archaeological Society, has published the first issue of its journal, *Lincolnshire History and Archaeology* (annual subscription, 15s.). The aim is to hold a balance between the former's papers of general historical interest and the latter's more specialized articles. So far the specialists have the advantage: notes on recent archaeological finds take a generous share of the space, and there is also a paper on the Roman stamped tiles found at Lincoln in 1957. Some notes by Sir Charles Clay on the twelfth-century justice, Hugh Bardolf, are followed by transcripts of a score of Bardolf charters. Sir Francis Hill recalls the circumstances in which the parent society, as the Lincolnshire Society for the encouragement of Ecclesiastical Antiquities, came into being in 1844.

SAGA PATTERNS

Theodore M. Andersson: *The Icelandic Family Saga.* 315pp. Harvard University Press. London: Oxford University Press. 52s.

For students of the sagas, though not, one suspects, for all their readers, the age of romantic appreciation is past, and that of critical analysis well under way. Once we abandon, or substantially modify, the ancient view of the sagas as history, that is, the verifiable or at least acceptable record of actual happenings, the way is clear for a new and in some respects more arduous aesthetic of saga-writing. It has been surprisingly easy to treat the family saga as a literary kind without troubling overmuch about it as a literary form. It was a kind, first, because it dealt with an identifiable area of material, the persons and events of the so-called Saga Age in Iceland, c. 930-1030, as these were preserved in the written documents of some two centuries later, and, second, because it employed a recognizable prose style and a set of conventional narrative devices. Already a lot of work has been done to establish the date, place of origin, and possible authorship of individual sagas, to relate the substance of one saga to another, chart their sources and influence, their vocabulary and syntax, their basis of fact (if any), and their superstructure of fiction.

All this has substantially increased our knowledge of the saga-writer's art. We believe we know how such immediately impressive works as *Hrafnkels Saga* and *Njáls Saga* were given a true architectural quality, while *Eyrbyggja Saga* remains an assortment of unroofed walls. We confidently describe sagas as being well, or badly, or even clumsily put together, without defining from whose point of view, and in the light of what stage of narrative art, they merit such adjectives. Obviously there was a way of writing sagas. Was there also a way of constructing them?

It is a large part of Mr. Andersson's purpose (and achievement) to help us define our terms by reference to a saga norm. Saga-writers, he thinks, tended to use a six-part structure: introduction, conflict, climax, revenge, reconciliation, and aftermath. It is no back-hander at Mr. Andersson to say that this is something we already know. It takes no long acquaintance with sagas to know that at the heart of most of them will be found a feud (conflict, climax, revenge, maybe reconciliation), that this is often preceded by such preliminaries as genealogical information, ancestral exploits, adventures in Norway or elsewhere abroad (introduction), and that the narrative has to be wound up with some kind of dismissive information about protagonists or their survivors (aftermath). The length and proportion of the sections vary, and the introduction in particular can be bleakly spare or tiresomely prolix (it can even be right), according to the saga-teller's purpose or uncertainty, but they are normally present and readily identifiable.

But the confirmation of truth is not less important than the correction of error, and Mr. Andersson puts these general notions on a firmer foundation. His book is in two parts. The first is theory. It deals with the six-part structure, with the techniques and devices by which this is enhanced and enabled, and then seeks to trace the origin of the dramatic quality of saga, its tension and immediacy, in early Germanic heroic poetry. The second part is analysis and displays the evidence on which the theory rests. Mr. Andersson examines twenty-four family sagas, offering a synopsis of each one, a structural outline, and then some comment on the significance of these for his argument. This takes up two-thirds of the book, and the evidence is presented with scrupulous fairness. The author recognizes that there are sagas, like that of Eirik the Red, which cannot be brought within the six-part structure at all, and that a number of them, like *Egils Saga*, *Vatnsdoela Saga*, and especially *Eyrbyggja Saga*, require tight lacing for even a passable fit. *Njáls Saga*, as befits a masterpiece, is a special case. Mr. Andersson sees it as a twofold saga, a saga of Gunnar in six parts followed by a saga of Njal in six parts. But not everyone will be convinced that it is not a single majestic composition from beginning to end, with the burning of Njal at its centre, led up to by everything that goes before, and controlling or at least setting in motion everything that follows.

Still, whether one agrees with Mr. Andersson's analysis in its entirety, or accepts its validity for this saga or that, is less important than that one should recognize the overall value of his contribution to a study of the saga's literary form. The single trees have received close attention, and it is time to determine the pattern of the grove.

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TIGERS IN THE FENS

SYBIL MARSHALL: *Fenland Chronicle.* Drawings by Ewart Oakeshott. 280pp. Cambridge University Press. 45s.

The authorship of *Fenland Chronicle* is attributed to Mrs. Sybil Marshall, but the book really consists of the recollections of her parents, William Henry and Kate Mary Edwards, arranged and set down as nearly as possible in their own words. Mr. and Mrs. Edwards were born in the Huntingdonshire fens well before the end of the nineteenth century and their memories go back to the time when the fen-tigers belonged to an amphibious race largely set apart from the rest of the English people. They lived in a region as wild, in its own way, and almost as inaccessible as the Scottish Highlands. As a boy Mr. Edwards walked three miles to school, along tracks that were shin-deep in mud in winter and smothered in black dust in summer. "Look at that bloody grut ol' bor still a-gooing to school. Oughta be getting 'is own living"—he heard a land-labourer say when he was nine years old.

Mr. Edwards's own mother and father both worked in a tile-yard, so that whenever he saw a roof covered with corrugated tiles he would wonder if his mother had made them. He himself began work as a turf-cutter and gives an absorbing account of that craft. He next became a waterman, boating turf, tiles and bricks along the rivers and canals. When a brick-yard was near to bankruptcy he was paid for his services in bricks with which he built his own house. Later on he helped his father on a small farm—you could, he says, "buy a four acre field in them days for five shillings and a gallon o' beer". Then he managed a windmill and became Drainage Superintendent for his area, and his memories are full of fascinating details of these and other occupations: clay-digging, kiln-firing, reed-cutting and the like. They are also full of fenland characters, earthy as the mud that bred them: the man who never washed his neck because it made his nose bleed; the man who, when he was taken to hospital, had to have his head shaved before they could get his hat off; the yeast-seller who, when his supplies ran short, used to make water in his can rather than disappoint his customers.

The yeast-seller, as it happens, belongs to the memories of Mrs. Edwards, for she was more concerned with domestic matters. In some ways her quietly factual account is even more harrowing than that of her husband since she tells of the place where poverty hit hardest. Her tales of children sleeping head-to-toe sideways across the beds, of rural sanitation, of families where "there'd nearly allus be one or two drownded, or die o' diphtheria or something" are as grim as anything in Dickens, yet they are told without the least bitterness. Indeed, perhaps the most remarkable thing about these two remarkable people, one of whom is still alive, is the warmth and generosity with which they look back on the long hard years of their lives. Mrs. Edwards recalls, with much enjoyment, the rural festivities—Plough Witching, the Straw Bear and the Molly Dancers, Pancake Day, Gooding Day (the day after Boxing Day, when the old women called on the better-off houses in the parish to beg left-overs from Christmas), Ramsay Fair and the Methodist Sunday School Anniversary. She tells too of old herbs, cures and medicines—her mother "suffered from a sort o' stomach trouble—she said her 'lights were rising', and she'd swallow lead shot to relieve herself"—while her stories of conditions faced by girls in "service" are hair-raising.

In trying to catch the tone of her parents' speech, Mrs. Marshall has resorted to a certain amount of phonetic spelling, and this has its awkwardness, especially in the first chapters which we are to suppose to have been written by Mr. Edwards himself. It is hard, for instance, to believe that he actually wrote "'im" and "'ealth" and "'appened". On the other hand, the book is enlivened with beautiful fenland words such as "squywannick", "'ommuxing orf" and "a-putherin' down", which is what the snow does, and all this local idiom gives a wonderfully life-like colouring to the two portraits.

As a source-book, *Fenland Chronicle* should be of much value, since it recalls a way of life which had gone on with little change for centuries but is now almost forgotten and is only sparsely recorded in writing or print. In recent years, however, the fen country has been unusually fortunate in its chroniclers, and now Mrs. Marshall, by shaping their memories with affection and skill, has made her parents part of the social history of England.

MOUNTAIN GUIDES

THOMAS F. HORNBEIN: *Everest: The West Ridge.* 201pp. Al
Unwin. £6 6s.

JEAN FRANCO and LIONEL TERRAY: *At Grips with Jannu.* Tr
by Hugh Merrick. 192pp. Gollancz. 42s.

GASTON RÉBUFFAT: *Men and the Matterhorn.* Translated by E
Brockett. 212pp. Kaye and Ward. £3 3s.

SHOWELL STYLES: *Rock and Rope.* 174pp. Faber and Faber.

When the Americans made their ascent of Everest in 1963, it was evident that the big achievement was the first traverse—up by the West Ridge, the route by which our pioneering expeditions would have finished had they succeeded, and down to the South Col. And James Ramsey Ullman's official account, *Americans on Everest*, did suggest that the couple who made the traverse, Unsoeld and Hornbein, were persons of uncommon calibre; patresfamilias, neither in his first youth, fired by their vision, and chanting Robert Frost's most celebrated couplet on the descent.

Now comes Dr. Thomas Hornbein's own account, *Everest: The West Ridge*, and we realize that the half was not told. The little band of "west ridgers" went almost in defiance of the expedition's leadership, half-starved of porters and material, and with a sense of nervous strain quite as great as the physical effort. The summit pair's descent in the dark, with an unprotected bivouac a short way down, was a miracle of survival, and as the two "South Col-ers" sent up to escort them had collapsed exhausted, they saved two lives besides their own.

As a welcome bonus Dr. Hornbein can write. His account is vivid, sensitive, and gay. He is haunted by history, by the thought that he may be walking in Mallory's footsteps. His jokes are pleasantly dry; the notorious Yellow Band has "an unlimited selection of handholds, mostly portable". Above all, he enjoys himself. "The going was a wonderful pleasure, almost like a day in the Rockies", he writes of the last few hundred feet.

And how is this delightful and historically important narrative presented? Not, to be sure, in a slender volume which could slip into the rucksack and be savoured delectably on lesser summits, but in a vast album, uncomfortably sandwiched between huge colour photographs. Some of the photographs are beautiful, notably Dr. Hornbein's own picture of Everest's shadow flung on Makalu by the sunset; some are colour-distorted to the point of garishness; but none justifies the embalming of a story which climbers the world over have been waiting to hear. May it soon be disinterred!

The French conquest of Jannu was another mighty feat, a "last Himalayan problem" deserving more than most; but *At Gri Jannu*, straightforward and stodgy, gives us the facts wit thrill. Jean Franco handles the expedition, which was a and Lionel Terray the which succeeded. The most attractive feature tay's pleasure at finding self, in his forties, still match the younger men, ecstasy on the summit. for the rest of my life, ther of those transcendental would be a treasury rest of his life was only

Another distinguished Gaston Rébuffat, has writ for *Men and the Matterh* lavish book, though extravagant scale of the The illustrations are fine, may wonder whether most photographed mou needed this further ment. M. Rébuffat's a rehashing of oft-told per, Carrel, the Schmi and naturally is mo when he reaches his ences on the North Face able climb, a wonderful is amusing about the on a fine day, with behind the Solvay Hut; fell, but "set off again so as not to lose his place".

Down to earth, or at Welsh crags not far above with Showell Styles's *Rock* the apologia of a middle-a who describes himself as This of course is to be ta a pinch of salt, for Mr. S. a fine record, including a expedition. But he has spe the opening up of outlying the pioneering of routes Moderate to Very Diffic which he names with a of wit.

"If a man can climb a cult rock route safely", nounces, "and attain an on snow, he has available pleasure more mountain could climb in a lifetime It needed saying, when modern climbing literatur the blood-and-piton would not be seen dead less than a Very Severe. be many friends, and by all of them elderly, for happy and companionable

TRICKS OF THE TOWN

ANDRÉ PARREAUX: *Smollett's London.* 189pp. Paris: A. G. Nizet.

This is at once a lively and a serious study of eighteenth-century London, written by a Frenchman in excellent English, and given by him as a course of lectures at the University of Paris. But why Smollett's London? M. Parreaux himself asks why, and answers that he chose the fifty years of Smollett's life (1721-1771) rather than "some other part of the century" because they were "an age of transition . . . a turning point of the age", and were years "with a comparative lack of hypocrisy". But even if they had these special qualities why call them Smollett's age? They were also the age of Johnson. He and Smollett arrived in London within two years of one another, each a poor young man seeking his fortune, with a play but no money in his pocket. They were the age also of Fielding, Goldsmith, Sterne and Boswell.

Was it that Smollett shows the darker side of London life? To read him, it has been said, is "to be thrown head first into the bustle, the noise, the stink of his century." But though M. Parreaux uses his name he does not depend only on him. He carefully examines the different things which attracted different people to London. But he is not satisfied when he has spoken of intellectual hunger, worldly ambition, and youthful curiosity. There were, he says "other and deeper causes of attraction", which Johnson felt when he was awed and enchanted by the "wonderful immensity of London" and which M. Parreaux evidently felt himself when he listened to a B.B.C. debate on the future of Piccadilly and heard a speaker call the unbroken noise of its traffic "the music of Piccadilly". Perhaps that mystical feeling was best expressed when Boswell told Johnson that London was to him "a heaven on earth" and Johnson replied with his "when a man is tired of London, he is tired of life". (Nor need we doubt Boswell's sincerity even though M. Parreaux points out that one of the attractions of London to him was the brothels.)

M. Parreaux refers his readers to other books, and it is surprising to find him dismissing G. M. Trevelyan's *English Social History* as "brief and superficial" in its references to eighteenth-century London. In fact he might, with advantage, have read him more respectfully. Trevelyan also calls the eighteenth century "an age of transition", but he says what it was transition between. M. Parreaux says of the coffee houses that "spending a few hours a day in them was a popular pastime". That might be called "brief and superficial". Trevelyan goes deeper:

> "The universal liberty of speech of the English nation", uttered amid clouds of tobacco smoke, with equal vehemence whether against the Government and the Church, or against their enemies, had long been the wonder of foreigners; it was the quintessence of coffee house life.

M. Parreaux mentions the terrible importance of gin in the life of the poor. Trevelyan mentions also the importance of tea which was to become its "formidable rival". M. Parreaux writes of "Londoners' amusements" and of "the tricks of the town", but he says nothing of the "charities of the town", of what Trevelyan calls "the growing benevolence of the age" in the midst of its brutalities.

MEN AND VEGETABLES

MARY CATHCART BORER: *Covent Garden.* Photographs by A. F. Kersting. 144pp. Abelard-Schuman. 30s.

This is Mr. Kersting's second book of pictures of London since his lovely *Portrait of Westminster* three years ago. One of the features of that book was his portraits from the abbey's tombs. Here one of the best is of the auditorium at the Royal Opera House: just an empty theatre, fully lighted, but it seems mysteriously filled by the caryatids, as if with a living and absorbed audience. There are three pictures also of workers in the market, salesmen and porters, which Mr. Kersting has happily complemented with a fourth, a nun so busy picking up discarded boxes that it might still be the original convent garden.

Covent Garden seems to inspire affection and gaiety. Clemence Dane wrote of its inhabitants, past and present, as if they were all her personal friends. Miss Borer has written this attractive history in something of the same spirit. But full as Covent Garden is of a great variety of people, she does not forget the vegetables. They were there at the very beginning. They are there still, and as she notes one encroachment after another of the market on the surrounding houses one has a feeling of their elbowing out the human race.

Miss Borer continually refers to the arcades in front of the houses on the sides of the market as the piazzas. Already in the seventeenth century it was complained that a piazza is not an arcade, but a public square or market place. The complaint has been repeated. But Londoners liked the word, whatever it might mean, and Walter Besant recorded that many foundling girls had been named Piazza. So the mistake has persisted. But Miss Borer might have pointed

TALES OF FREE-AND-EASINE

GEORGE MIKES: *Not by Sun Alone.* Drawings by Papas. 140
Deutsch. 18s.

Mr. Mikes has made a profession of the paradox, and some twenty books reflect his special gift of observing human behaviour—especially when the humans are English—from the acute angle of the adopted Englishman. Cynical, amused, determined not to be taken in, he is that man with the heavy accent in the corner taking notes: for him face values are no values at all.

This time he has a look at Jamaica and finds a rich harvest. The West Indies are made for the writer with a sharp sense of the absurd: nowhere are the relics of imperial rule so ludicrous, and the few remaining representatives of the good old white days prove as easy a target as the American tourists bent on sun and sin. The trouble is that Mr. Mikes tries too hard to be funny. No accepted category—whether of behaviour or government or belief—can be assumed to have much point, so that slavery becomes a good thing because it "turned the Jamaicans into a gentle, wise and free people". So piercing a paradox needs rather more justification than is provided in Mr. Mikes's little tales of free-and-easiness. British rule left behind dark-faced lawyers wearing white wigs: the British heritage means only "the noble spirit of democracy enacted in a medieval circus". It is simple: but is it true?

Mr. Mikes should make up his mind about the frontiers of fun. He is perceptive and charming about the Jamaicans themselves. He is good the pattern of gesture. mit pretentious hotels cule they deserve. He tourist what to see be amused, what to avoid to retain his reason. sociological generaliza superficial kind into passenger's handbook and good beaches is an ment, the first fallacy lers who think they explain. Casually logue of constant—and jokes, their explanations service to understanding.

Hansford Worth was on Dartmoor who had tensively among its habitation. He left relating to the moor's tation, place-names survivals, and these a book, *Worth's Dartm* having gone quickly impressions since 195 been re-edited for David and (523pp.; £3 15s.) by Mr. together with Mr. Archaeological work moor has outstripped respects, but this mass tions assembled by one the region so intimately its value. For he was things discovered, theorist. The new edition many photographs contains a fresh separate indexes of

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BASIL BLACKWELL

SORCERY SOURCES

GRILLOT DE GIVRY: *Le Musée des Sorciers, Mages, et Alchimistes.* Bibliothèque du Merveilleux, Vol. 3. Paris: Tchou. 54fr.

The liveliest parts of this learned, limited, gruesome and rather stale compendium are the illustrations, René Alleau's preface, and the section on the theory and practice of dowsing, which is historically fascinating even though it omits to discuss the findings of Yves Rocard.

M. Alleau, brisk and glossy, insists on the fact that though legislators from Hammurabi onwards have attempted to repress public interest in "the occult"—in which he includes, among other subjects, witchcraft, magic, astrology, spirit-raising, amulets, alchemy and fortune telling—it is still rampant. An inquiry set up by Unesco shows, he says, that 50 per cent of all the daily papers published in England, France, Belgium, Switzerland and the United States run an astrological column. (Why omit the rest of the world: what about Brazil, India, Scandinavia?) There are 5,000 clairvoyants in Paris, consulted by 60,000 clients; there are 300 wizards in Hamburg; and so on. Statistics are so respectable. He also informs us that the present volume was first published in 1929.

This explains its rather snide form of anti-Christianity, and the fact that it smells so dated. The compiler shows no understanding of the various ways in which his laboriously accumulated material could be interpreted, little interest in phenomena outside Europe and the Near East, or knowledge of current psychological or anthropological studies. This is particularly noticeable in the chapter on alchemy, which pays no heed to Jung's work in this field.

There is a vast number of woodcuts, line engravings, photographed bas-reliefs, and reproductions of pictures from the fifteenth century onwards, a most interesting collection. There is, however, no index and no bibliography; a pity, because the volume contains much valuable material if only it could be dug out and set in order.

Pepys' ambition fulfilled

W. MATTHEWS
editor

CHARLES II's ESCAPE from Worcester

On May 23rd, 1660, Samuel Pepys recorded in his Diary facts supplied by the King of his miraculous escape after the battle of Worcester. Twenty years later Charles dictated a full account, Pepys taking shorthand notes of the King's actual words, which he subsequently shaped into a connected narrative. Not content with this, however, Pepys sought out the survivors of those who had aided the King and obtained their stories, with a view to publishing as accurate a history as possible.

This project was never completed, but the result of his researches—a superb collection of authentic accounts—was included amongst the books and papers bequeathed to Magdalene College, Cambridge. In issuing this edition Professor Matthews is therefore fulfilling Pepys' original intention. He has made a new transcription of Pepys' shorthand notes and, to guide the reader, has provided a synopsis of daily events and an Introduction. He has also added Whitgreave's account which Pepys seems to have instigated.

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SCIENCE FOR ALL TIME

Les douze volumes des Planches de l'Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers mis en ordre et publiés par MM. Diderot et d'Alembert. Volume I. 269 plates. Volume II. 201 plates. Volume III. 248 plates. Volume IV. 259 plates. Paris: Cercle du Livre Précieux. 475 fr. per volume.

Even the wariest prophet might venture to forecast that, as long as our western European civilization lasts, the great *Encyclopédie* of Diderot and d'Alembert will remain as one of the enduring monuments of eighteenth-century publication and one of the most superb achievements of the genius of France. A very great deal of it is for its time authoritative in the highest degree and historians still widely turn to its pages for information not readily found elsewhere.

Interest in the *Encyclopédie* has, indeed, increased in recent years, not merely because of growing attention to certain aspects of its contents and to the activities of the Enlightenment. Perhaps one factor in this revived interest was the magnificent exhibition organized in Paris in 1951 at the Bibliothèque Nationale to mark the bicentenary of the publication of the first volume in 1751. On this memorable occasion, it was very pleasing to observe that those responsible for the exhibition paid tribute not only to other relevant dictionaries in general but also to two of our native productions, the *Lexicon Technicum* (1704) of John Harris (1667?-1719), F.R.S., the first technical dictionary in any language, and to the *Cyclopaedia . . . or a Dictionary of Arts and Sciences* (1728) of Ephraim Chambers (d. 1740), the first English encyclopedia.

There are, however, other factors promoting this recent interest in the *Encyclopédie*. First among these seems to be the rise of the history of science and the history of technology as academic disciplines (too often still separated instead of being combined). For students and scholars working in these closely related fields, this reprint of the plates illustrating the sciences and the arts and crafts of the mid-eighteenth century will be invaluable; the work of Diderot and d'Alembert is now inevitably necessary for any competent study of eighteenth-century science and technology. While, however, much of the science in its contents was rapidly outdated by advancing knowledge and discovery (and their applications), it still provides the best possible critical and summary account of the state both of science and of technology in the third quarter of the eighteenth century; and, where it became out-of-date even before publication was complete, through the astonishing progress of science, particularly of the physical sciences, in the last quarter of the eighteenth century, this was soon remedied by the French themselves by the publication of the *Encyclopédie Méthodique*, to which many long articles, some approaching treatises, were contributed by those Frenchmen who had played leading parts in those advances.

The original impetus leading to the publication of the *Encyclopédie* is still a fascinating, but complex, problem. It has recently been suggested in these columns (September 8 and November 29, 1966) that it came from the Far East from the *T'ien-Kung K'ai-wu* of Sung Ying-Hsing, but the evidence is not really conclusive, although the suggestion is most interesting. But such a publication as the *Encyclopédie* was inherently probable, although not formally or immediately specified, in the conditions prevailing at the foundation both of the Royal Society of London in 1660 and even more so in the establishment of the Académie Royale des Sciences of Paris in 1666. Various factors prevented a further realization of the clear implications in the origins both of the Society and the Académie.

In the Royal Society the urgent necessity for what was called a "History of Trades" led to the gathering of information from all quarters, at home and abroad, and the results of the ensuing correspondence and of many questionnaires are extant in the Archives of the Society. The work of examining and comparing the data seems to have proved too onerous and the "History of Trades" remained unpublished. Such activities were taken up nearly a century later in 1754 in London by what is now known as the Royal Society of Arts.

In France on the other hand the collection and publication of such technical information was from the beginning a duty of the Académie des Sciences, whose members were paid servants of the Crown. Colbert, on whose advice King Louis XIV had established the Académie in 1666, invited its members in 1675 to compile a treatise on the mechanical arts, but the work was greatly delayed although it was the duty of the Académie to report on all inventions. The first volume did not appear until 1761, publication being completed in 1788, in over eighty separately published treatises, now mostly found bound together in a far smaller number of volumes. The overlapping in time between the *Descriptions des Arts et Métiers* led to allegations of plagiarism, especially with regard to the engraved illustrations. The publication of a great dictionary of science and the mechanical arts was far from a recent project in France.

The *Encyclopédie* was, of course, a work with a far wider approach, covering all fields of human thought and activity. Its description of the mechanical arts with all their tools and machines and their workshop equipment was illustrated in twelve volumes of plates by well-known engravers; and these give us as complete a picture as possible of a great number of trades as practised in the eighteenth century, in the beginning of our modern world. It is these plates that are reproduced here, all accompanied by their original detailed descriptions.

Here we have the first four volumes of an intended six, which will include the plates and descriptions of the original twelve volumes of plates. All interested in the history of technology will be grateful to the publishers, not only for embarking on this valuable reprint, but also for the excellence of the reproductions by the now highly developed art of modern photography with so much of the refinement and freshness of the originals. As the *Encyclopédie* is now a rare work, many copies having disappeared with the passage of time and most of those surviving being in the older libraries of the world and very few in private hands, these volumes give all that the reader requires relating to eighteenth-century French industry and provide one of the most valuable reference works for libraries that neither have, nor may ever acquire a set of the original *Encyclopédie*. A learned introduction by Alain Pons adds greatly to the value of this superb reprint. All volumes are bound in leather and gilt-tooled.

ALCHEMY AND OBSCURITY

A Translation of John Dee's "Monas Hieroglyphica" (Antwerp, 1564). With an Introduction and Annotations by C. H. Josten. Reprinted from *Ambix*, the Journal of the Society for the study of Alchemy and Early Chemistry, Vol. XII, Nos. 2 and 3, June and October, 1964.

Alchemical works are rebarbative in their obscurity, partly because the doctrine professed was at the same time practical, scientific and psychological, partly because the aim was both to reveal a mystery and to conceal its sense from would-be adepts and unworthy impostors. The *Monas Hieroglyphica* of John Dee (1527-1608), though short, is one of the most difficult, and yet its elucidation is important for the study of the complicated thought of this mathematician, polymath and hermetic philosopher who, when associated with a wholly uncomplicated rogue in Edward Kelley, acquired also a reputation for charlatanry.

The Curator Emeritus of the Museum of the History of Science at Oxford has produced what is really a short monograph on this "document of English renaissance learning at its most abstruse degree of introversion". Dr. Josten gives a clear account of the famous symbol of Dee's monad (compounded of the signs for Mercury—or of Sun and Moon—and of Aries), discusses its possible derivation and later use by Dee himself and others, and makes suggestions for an interpretation of the work itself, which is in the form of a sequence of twenty-four theorems on the cabbalistic and alchemical meanings secreted within the monad symbol. (The problems raised are such that the annotator modestly describes his work as a "statement of the principal enigmas" therein contained.) *Monas*, or essential "oneness" (the term "unit" was Dee's own translation and gift to the English language) seems to have meant a universal principle of transmutation linking the various worlds—archetypal, intellectual and physical—of which contemporary thinkers had a confused intuition. (Students of the thought of the period are not surprised to find that Agrippa von Nettesheim and Johannes Trithemius may have been among the ancestors of the gentle Doctor's speculations.) The translation is, rightly, as literal as could be made, with supplementary parentheses for better comprehension (or lesser obfuscation), and this and the original Latin are usefully printed on facing pages.

PORTUGUESE INDUSTRY

JORGE BORGES DE MACEDO: *Problemas de História da Indústria Portuguesa no Século XVIII.* 394pp. Lisbon: Associação Industrial Portuguesa.

This admirable work is divided into two sections. The first deals with the state of Portuguese industry in the eighteenth century and the competition which it encountered, particularly from English manufactured goods. The second part, entitled "The end of an economy", is a penetrating discussion and analysis of the reasons why Portuguese industry, in spite of its apparently promising development in the last quarter of the eighteenth century, was quite unable to withstand the impact of the great increase in the importation of English manufactured goods from 1802 onwards. The author shows convincingly that neither the Methuen Treaty of 1703 nor the opening of Brazilian ports to English shipping in 1808 exercised the catastrophic effects on the Portuguese economy which are usually attributed to them. Largely owing to the execrable roads (appalling even by eighteenth-century standards) and to the dearth of navigable rivers in Portugal, the small local and regional industries of the interior successfully resisted foreign competition for the whole of the eighteenth century, since imported goods could not bear the additional cost of inland transportation. The massive imports of foreign goods were mainly for consumption in Lisbon and Oporto and in their immediate vicinity: while Lisbon in particular benefited from its vital role as an entrepot in the prosperous Brazil and other colonial trades.

The basic reason for the collapse of Portuguese industry even before the French invasion of 1808 was noted by the perspicacious economist, Acúrsio das Neves:

> The magical power of the steam-engine, which has revolutionised the mechanical arts within the last few years, has provided the English with the means to produce manufactured goods so cheaply that nobody else can compete with them.

These manufactured goods (chiefly textiles) could still be sold at a profit even after scaling the high customs barrier, and they could now bear the additional cost of transportation into the interior. The local and regional industries were crushed under the impact of this irresistible flood of cheap—but good quality—English products. The devastation wrought by the Peninsula War, and the distracting effects of the decades of political turmoil which followed, prevented any possibility of recovery by Portuguese industry until towards the end of the nineteenth century, or, in some respects, until our own day. The author demolishes many long-held convictions and contributes much that is new. He buttresses his analysis and conclusions with a formidable array of statistical evidence. The book is rounded off with an important documentary appendix.

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BIBLIOGRAPHY AND DR. BOWERS

TWENTY YEARS HAVE PASSED since the Bibliographical Society of the University of Virginia was formed, and it is eighteen years since the first volume of the society's *Papers* came forth to astonish all the bibliographers of Europe. The new periodical rapidly established an authority rivalling that of *The Library*, and it has maintained its distinguished position ever since: by now every bibliographer is in its debt.

But before welcoming the latest volume we may perhaps pause to consider the bibliography of the series itself. The first volume, which was dated "1948-49", appeared in January, 1949 as *Papers of the Bibliographical Society [of the] University of Virginia*, artfully printed at Richmond in Monotype "Garamont" on Strathmore Pastelle text—an opulent paper of which the fore-edge was left uncut—and equipped with yapp-edged wrappers of Curtis Tweedweave. Volume II, similar in appearance but with fewer typographical frills, was renamed *Studies in Bibliography Papers of the Bibliographical Society of the University of Virginia*, and Volume III followed suit. For the fourth volume ("1951-52") the society left its Richmond printer in favour of the University of Virginia Press, and Monotype Garamont for Linotype Baskerville; the heavy paper with uncut fore-edge was retained but the Tweed-weave wrappers were abandoned in favour of paper-covered boards with paper labels, a style that was maintained until last year. Volume V was dated "1952-53", but Volume VI bore the date "1954" alone: this did not mean that the sixth volume contained papers received in 1954, but that it was published at the beginning of that year, and so contained the work of 1953. The next three volumes were similar but Volume IX, "1957", was followed almost immediately by an intrusive Volume X, also "1957", containing checklists of bibliographical scholarship instead of the usual papers, and the volume for "1958" was numbered XI. Things have been less exciting recently, but fore-edges have been trimmed as from Volume XV, "1962", and now with Volume XX paper boards give way to a cloth case with colour-blocked panels and the colophon is omitted. No doubt the editor uses successive volumes as examples for his classes in bibliographical description.

* * *

The contents of the latest volume are at any rate as stimulating and as satisfying as have been those of any of its predecessors. The most influential paper of the collection is likely to be G. T. Tanselle's "A system of color identification for bibliographical description", in which an entirely convincing case is made out for the use by bibliographers of a simple but comprehensive American system of colour notation deriving from the work of the Inter-Society Color Council and the National Bureau of Standards. The equipment required is both relatively cheap and easy to use (*The ISCC-NBS method of designating colors and a dictionary of color names*, U.S. Government Printing Office, $2; *ISCC-NBS centroid color charts*, U.S. National Bureau of Standards, $3), and Mr. Tanselle argues that it should henceforth be part of every bibliographer's equipment. Reference may also be made here to Mr. Tanselle's equally important paper in Volume LX of *The papers of the Bibliographical Society of America* (second quarter, 1966), "The identification of type-faces in bibliographical description", which proposes a graded system of description based on the DIN-Mosley system; and to the same author's "The recording of press figures" in *The Library* for December, 1966. Mr. Tanselle's work in no way undermines the great edifice of Professor Bowers's *Principles of bibliographical description*, but he is adding most usefully to its structure; and it may be hoped that he will soon turn his attention to another neglected aspect of the subject, the description of paper and watermarks.

Another admirable paper in *Studies*, by Joan Stevens of New Zealand, discusses the organic use of woodcut illustrations by Dickens in *Master Humphrey's Clock*, the periodical miscellany which began publication in 1840 and which included *The Old Curiosity Shop* and *Barnaby Rudge*. These cuts were designed with the intention of adding an extra dimension to the stories, and Dickens even came to plan his text so as to be able to make best use of them; how regrettable it is then that we are usually obliged to read these books in unillustrated editions, and that even the "New Oxford Illustrated Dickens" does not use the cuts in the way that Dickens intended. Again, the inadequacy of the conventional modern handling of nineteenth-century text is indicated in Dale Kramer's study of the early English and American editions of Hardy's *The Woodlanders* (1886-87). Hardy's habit of continuous revision of his novels resulted in American editions of the book containing variants which do not occur elsewhere and which have never been reprinted, passages which are by no means all trivial, as Mr. Kramer's extracts show.

* * *

An earlier text which receives equally enlightening treatment is Richardson's *Pamela*, examined here by T. C. D. Eaves and B. D. Kimpel. Like Hardy, Richardson was an inveterate reviser of his own work, and it now appears that the final authorized text of the novel—which was so altered as to be virtually rewritten from end to end—is found only in the posthumous edition of 1801 and a reprint of 1810. Not only is this version of one of the greatest novels in the language completely unknown today—it was never reprinted after 1810 and both editions of it are rare books—but the authors demonstrate that *all* the nineteenth and twentieth-century editions of *Pamela* are disgracefully inadequate textually, representing neither Richardson's first nor his last intentions, and being corrupted by countless unauthorized alterations and errors.

There are two papers on twentieth-century subjects. E. K. Iszak examines the manuscript of Faulkner's *The Sound and the Fury* in a literary study which might seem out of place in a bibliographical journal but for its relevance to the numerous bibliographical approaches to Faulkner's text which have been made by American scholars over the past dozen years. Also of great literary interest, but in this case of importance to the historian of book production as well, are "Harriet Weaver's letters to James Joyce 1915-1920", edited by John Firth. Miss Weaver ran *Ulysses* as a serial in *The Egoist*, and it is fascinating to find her writing to Joyce in 1918: "I am sorry to say our printers are making difficulties over it. The first episode is in type but at the last moment before going to press for the March number they refused to print it—even with deletions." (How, one wonders, did the publishers of pornography get their books printed—as they did in such numbers—if Miss Weaver was having trouble with *Ulysses*?) But students of Joyce's correspondence will find it irritating to come upon yet another important group of letters separately published; it is difficult enough to assemble a continuous text from the parallel editions of Stuart Gilbert (1957) and Richard Ellman (1966) without having to weave in a third strand from a learned journal.

The printing of the Beaumont and Fletcher folio of 1647 has received a good deal of bibliographical attention since Greg made his pioneering study in 1921. Now R. K. Turner Jr. tackles quire G of this difficult book in an interesting demonstration, which owes a great deal (as its author acknowledges) to Dr. Hinman, but lacks the excitement of Dr. Hinman's analysis of press variants, for Professor Turner had only two copies of his folio to examine, not eighty.

Allan Stevenson, in an examination of the watermarks of England's first papermaker, John Tate, offers another graceful demonstration of his persistence and art. We now take his work so much for granted that it requires something of an effort to recall the comparative crudity of paper studies in the pre-Stevenson era, but it is no exaggeration to say that the precision with which paper evidence can now be brought to bear is almost entirely due to Dr. Stevenson. In the present instance it is only a pity that the illustrations of watermarks are from photographs made in the ordinary way by transmitted light, not from beta-radiographs which would have been much easier to read; otherwise the demonstration that Tate had two different marks, not one as was earlier supposed, and the dicussion of the sort of uses to which such an investigation may be put, are impeccable.

Less satisfactory is a study by Patricia Hornlund of the Strahan ledgers at the British Museum. While Dr. Hernlund's clear analysis of Strahan's book-keeping methods is admirable, her relative ignorance of eighteenth-century printing technology detracts from the value of the conclusion she draws. She is confused, and therefore confusing, about "sheet size" (sometimes she does mean the size of the sheet, as in large and small octavo, but elsewhere she really means format), about the procedure for determining the contents of a forme in ens, and about the pay scales of Strahan's workmen. She thinks that "the longer runs cost proportionately much more than the shorter runs, because in the eighteenth century type did not last as long as type does today", a belief aberrant in so many respects as to defy brief criticism; that Strahan had a "small press" in his shop (as opposed, presumably, to large ones); and that John Smith's *The Printer's Grammar* (1755) was "probably the only eighteenth-century handbook for compositors". Professor MacKenzie's *Cambridge University Press 1696-1712* might have helped Dr. Hernlund to avoid some of her more glaring errors, but it presumably appeared after her work was completed; and she can hardly have read Davis and Carter's *Moxon*. But Dr. Hernlund's lack of expertise—a rare fault, happily, among contributors to *Studies in Bibliography*—does emphasize a weakness in American bibliography as a whole: strong as the Americans are in textual theory and in analytical technique, few even of the most expert among them have a thorough theoretical and practical knowledge of the printing technology of their periods. Even Dr. Hinman, who moves faultlessly through the most complex analysis, lapses occasionally into naivety when he is discussing Jaggard's printing methods. The volume concludes with the usual bibliographical notes and checklist of bibliographical scholarship, in this case for the year 1965; also as usual—though less happily—there are no reviews. The authoritative notices of recent books in *The Library* have a lasting as well as an immediate value, and it may be wondered whether the Virginia Society might not now reconsider its position, and review at least the more important of the year's publications.

* * *

The whole number reflects credit upon the society, and in particular upon its chief editor. Although Professor Bowers does not contribute directly to Volume XX (unless it be he who galumphs through a parody of textual criticism under the name of J. F. Nims), two lectures which he gave last spring in California witness his continued enthusiasm. In the Zeitlin, Ver Brugge and Howell lecture, "Bibliography and Modern Librarianship", he is concerned chiefly to inculcate a sense of bibliographical responsibility and indeed of vocation into American rare-book librarians, a task which (to judge from the hair-raising stories he tells) is anything but otiose: this is Professor Bowers at his gayest, and if he persuaded some of his library-school audience to take an interest in books as well as in administration he has done a valuable service.

Professor Bowers's paper read at the Clark Library seminar, "Bibliography and Restoration Drama", is of greater theoretical importance; here he is back on the subject closest to his heart, and the result is a statement of faith spoken with evangelical fervour. The problems which he sets out to resolve are fundamental to his craft: to assess the contribution that bibliography can make to an orderly account of Restoration plays, and to decide whether the results are commensurate with the effort, time and money spent on such research. He argues that the end must be the public dissemination of all the collected information about these plays in the form of a descriptive bibliography; that the information so given must be not only accurate but also full enough to meet all foreseeable needs, because "one bibliography is enough, presumably, for ever"; and that the ordering of the material in a descriptive bibliography cannot be organized usefully without the services of analytical bibliography. He concludes that, while the question of whether the results will prove to be worth the effort must remain a matter of personal opinion, his own view is that their value to textual critics, to historians of printing and publishing, to private collectors and librarians, and as a model to future bibliographers, is sufficient to justify the albatross about his neck, the "drudgery of comparing page by page between fifteen and twenty thousand copies against microfilm, of evaluations, of typing, of checking and rechecking".

Every bibliographer knows that albatross, though few have taken on such a large one as Professor Bowers, and a bibliographer's response to the call must be a cheer; if Professor Bowers is willing to bear such a load, who will discourage him, for we are all the gainers? Seventeenth-century dramatic texts are, of course, particularly amenable to the kind of wholesale attack to which he subjects them: generally they were clumsily printed from copy of widely divergent quality, then reprinted, corrupted and emended from edition to edition; and the game is worth the candle both because the texts are worth rescuing and because they provide the analytical bibliographer with something to get his teeth into. Perhaps Professor Bowers protests a little too much. To justify detail in description by postulating that the work will never need to be done again is absurd, for no researcher in any discipline can have much confidence that his work will not need to be redone by the unforeseeable techniques and standards of the twenty-first century (we have only to consider the textual and bibliographical work of 1867 to take this point); while to suggest that the work must be done in a particular way in order to serve as a model for future bibliographers is to promote bibliography for bibliography's sake (our successors can in any case be trusted to look after their own methods). But it seems likely that sooner or later scholars will be glad to make use of all the detail that Professor Bowers can make available, and that his efforts are in fact justified by their probable needs.

* * *

In the course of his apology Professor Bowers takes another swipe at what he calls "Madan's discredited theory of 'degressive bibliography'", insisting that whatever elements are chosen for a bibliographer's descriptions must be "uniformly applied to all works described". It is worth looking at what Madan actually said in the famous *Memorandum* of 1908 (not 1909), for he appears to have been misunderstood. Madan defined the principle of degression as that of "varying a description according to the difference of the period treated or of the importance of the work to be described", and went on to suggest four grades of description, as follows:

"(A) a *full description*, such as might be used for incunabula or products of a press which for special reasons has to be minutely described; (B) a *description*, adapted for books (for instance) of the seventeenth century, which require a certain amount of fulness and detail; (C) a *short description*, such as befits modern literature; (D) a *minimum description*, showing the briefest form which can be fairly employed, for a mere list of works. For example, in treating the literature of a place, one may put a few very important or early books in A, all others before 1700 in B, the rest in C, with power to elevate or degrade for special reasons any book or group of books. The list of books of no local interest, but just printed at the place, might even be in D."

Madan complained

classification of the degrees of descriptive detail appropriate to the four classes.

It is immediately obv[illegible] Madan was really talking ab[illegible] ferent descriptive method[illegible] ferent *kinds* of bibliograph[illegible] that, as his example, he c[illegible] device of an imaginary bibli[illegible] of a place, a most unusual case which happens to serve [illegible] pose of illustrating all his de[illegible] description at once, but which [illegible] levant to Professor Bowers['s] [illegible] tion to varying the degree of de[illegible] tion within a particular liter[illegible] liography. Madan was certa[illegible] talking about the advisab[illegible] even the possibility—of appl[illegible] degressive principle to an aut[illegible] liography or to the bibliogra[illegible] coherent literary group l[illegible] restoration drama; like P[illegible] Bowers he would have gi[illegible] editions of all the plays in [illegible] class. So when Professor Bo[illegible] seeks to refute Madan he is agreeing with him: "A [illegible] bibliographer must formula[illegible] may be called a philosoph[illegible] craft that will apply to the [illegible] tion of the descriptive [illegible] suitable for dealing with [illegible] lar kind of material he [illegible] Thus Bowers, and it is [illegible] Madan was saying.

* * *

But are we to go there with Professor Bowers, an[illegible] that the degressive principle [illegible] never be applied within [illegible] literary bibliographies? [illegible] is what the argument about [illegible] sion has now boiled down [illegible] whether it is legitimate in a[illegible] (or other literary) bibliogra[illegible] abbreviate the description of [illegible] after the first. The diffic[illegible] Professor Bowers himself po[illegible] that full bibliographical [illegible] immensely laborious to m[illegible] expensive to print; and [illegible] obviously tempting to [illegible] full treatment for first edi[illegible] to deal with later edition[illegible] sively. While no one will de[illegible] a degressive method is [illegible] tory for seventeenth-century [illegible] (for where should we be if [illegible] considered only Q1 *Ham*[illegible] ignored Q2 and F?), it [illegible] argued that for later texts [illegible] the first few editions that ma[illegible] that in any case unabbrevia[illegible] liographies of recent authors [illegible] impracticable because no [illegible] afford to print or buy them.

But now it seems that we [illegible] ignore the later editions [illegible] seventeenth-century texts [illegible] eight editions of *Pamela* [illegible] during Richardson's lifetime [illegible] his successive revisions [illegible] author's final text—in wh[illegible] a sentence remained unalter[illegible] be found only in editions [illegible] forty and fifty years after [illegible] which have been so [illegible] ignored as to have escaped [illegible] in *C.B.E.L.* Again, [illegible] *Woodlanders* appeared in [illegible] of 1886-87, each of which [illegible] siderably from the others [illegible] sents a different stage of [illegible] revision: their differences [illegible] recognized for the first time [illegible] these are cases in which [illegible] liographical treatment of [illegible] after the first is not only [illegible] but essential; and there is [illegible] dication that they are not [illegible]

This leaves us in a diff[illegible] tion, because however desira[illegible] author bibliographies may [illegible] is still no obvious solution [illegible] practical problems of their [illegible] tion. Compromise is inevitable [illegible] degression will usually have [illegible] accepted, but it is more [illegible] necessary to control it. [illegible] cal subjects must be chose[illegible] care—if so much time and [illegible] is to be spent, let the obj[illegible] worthy one—and the bibliog[illegible] aim must be not only to [illegible] enough information in each [illegible] also to pare it of everything [illegible] not essential to his central [illegible] namely the transmission [illegible] literary documents with wh[illegible] concerned. Descriptive techn[illegible] other words, must be judged [illegible] by what is left out as by [illegible] included. The operation of the [illegible] able machinery evolved by [illegible] Bowers and Tanselle [illegible] become an end in itself [illegible] criptive technique is [illegible] grapher's servant, not [illegible]

FREDSON BOWERS and L. A. BEAURLINE (Editors): *Studies in Bibliography*, Papers of the Bibliographical Society of the University of Virginia. Vol. XX. 298pp. Charlottesville: The University Press of Virginia. $10.

FREDSON BOWERS and LYLE H. WRIGHT: *Bibliography*. Papers read at a Clark Library Seminar, May 7th, 1966. 53pp. Los Angeles: University of California.

WAS JESUS A NATIONALIST?

S. G. F. BRANDON: *Jesus and the Zealots*. 413pp. Manchester University Press. £2 15s.

Since the discovery of the Dead Sea Scrolls the Essenes have received more attention than in the preceding nineteen centuries. Now it is the turn of the Zealots. Professor Yadin's brilliant excavation of Masada, which was the last stronghold of the Zealots, has revived interest in the tragic story of their rising against Rome, and Professor Driver has argued for their identification with the sect of the Scrolls. Now Professor Brandon has argued anew the view he had already advanced, presenting Jesus as a Jewish nationalist not very different from the Zealots. His book is erudite, acute—and unconvincing. It deserves careful study, especially for its account of the history of the Zealots. Its main thesis will convince only those who are determined to be convinced.

The Gospels present Jesus as one who was condemned to death by a reluctant Pilate on an unjust charge of sedition preferred by the Jewish authorities. Professor Brandon believes that he was justly charged, that Jewish Christians revered him as a nationalist hero, and that after the fall of Jerusalem—*circa* A.D. 71—Mark wrote a work of propagandist fiction, completely distorting the picture of Jesus and transferring from the Romans to the Jewish authorities the responsibility for the Crucifixion. The fact that one of his disciples was a Zealot is held to prove that Zealot principles were not incompatible with his mission. Presumably Professor Brandon also holds that the fact that the Pharisee Paul became a Christian proves the compatibility of Pharisaism and Christianity. Few would share such an easy assumption.

As a sample of the evidence which satisfies Professor Brandon the case of Barabbas may be taken. Here it is maintained that the story of the release of Barabbas is patent nonsense, but that it can be relied on to the extent that Barabbas was an armed rebel, and we are asked therefore to believe that "Jesus had been connected in some way" with this rising. If the Gospels are propagandist, it is hard to feel that this is not more so.

The Jerusalem Church is held to have honoured Jesus as a martyr for the national cause, and the death of James and imprisonment of Peter are supposed to have been due to their dangerous political activity. The story that the Jerusalem Christians migrated to Pella before the Fall of Jerusalem is dismissed as physically impossible, and the disappearance of the Jerusalem Church and its influence with the disaster of A.D. 70 is held to prove that they remained in the city and that the Christians made common cause with the Zealots. This is a large conclusion to draw from silence.

But worse follows. Professor Brandon holds that the Churches in Rome and Alexandria had been founded by Jewish Christians sent from Jerusalem, and that there was further Jewish Christian activity in Rome counteracting Paul's. Yet he thinks that after the Fall of Jerusalem the Roman Christians were nervous lest they should be thought to have had any sympathy with the Zealots, and so the Gospel of Mark was written to prove the exact opposite of what they knew to be the truth. Some years later the Gospel of Matthew is held to have been written in Alexandria for the same purpose of dissociating the Christians from the Zealots. How this completely false picture of Jesus could have been first invented forty years after his death and could have completely displaced the truth until 1967 needs rather more investigation than it receives.

Professor Brandon repeatedly tells us that the Gospel of Mark was the earliest written record of the ministry of Jesus. He nowhere offers evidence of this. That Mark is the earliest of the four Gospels of the New Testament is generally agreed. But Luke tells us that many such works had preceded his, and we have no information of their date. Moreover, few scholars would deny that there were oral traditions about Jesus before any written records were made, and it is hard to suppose, without a shred of evidence, that Mark ignored these or so radically transformed them that they are no longer recognizable, and that forthwith these traditions perished without trace. To Matthew is attributed the invention of the Beatitudes in order to change a warlike Christ into a pacifist, and the story of Christ's resistance to the Temptation is held to prove that the story of the Temptation is a propagandist reply to a justified charge that Jesus sought to establish an earthly rule.

Curiously enough Professor Brandon tells us that the Sanhedrin took action to suppress public preaching about Jesus, in the early years after the Crucifixion, chiefly because it involved charging these authorities with the death of Jesus. How odd! If Mark invented this unhistorical shift of responsibility, it is surprising that forty years earlier the same unhistorical shift was being preached in Jerusalem under the noses of the Jewish authorities almost immediately after the events took place.

BIBLICAL SITES

YOHANAN AHARONI: *The Land of the Bible: a Historical Geography*. Translated by A. F. Rainey. 409pp. Burns and Oates. £3 3s.

WALTER G. WILLIAMS: *Archaeology in Biblical Research*. 223pp. 28 plates. Lutterworth Press. 35s.

Coming shortly after the republication of George Adam Smith's brilliantly descriptive classic, *The Historical Geography of the Holy Land*, the issue of Professor Aharoni's book, with a similar title, is bound to challenge comparison. The historical range of Professor Aharoni's volume is far narrower than that of the older work. It terminates with the Babylonian exile, whereas Professor Smith's in its later editions carried the story down to the First World War. Professor Smith gave vivid descriptions of the scenery of the land and the life of the people as he saw it on his visits. Great changes have inevitably followed the establishment of the State of Israel, so that not a little needs to be modified and supplemented today. A work that terminates with the Exile can hardly be expected to supply this. In some other respects, however, it does bring the information supplied by the older work up to date, and it is to be welcomed as a solid and learned work, which shows full acquaintance with modern discussions of the problems of the period it covers and with the latest sources of knowledge, especially those brought to light by archaeology.

After a general description of the formation of the land with its natural roads and highways, and a review of the various sources of knowledge deriving from Egypt and Mesopotamia as well as the Bible and Palestinian archaeology, with an excellent chapter on toponymy, the author [illegible] the part played by geography in the known history of the Canaanite period, the period of the Israelite Conquest, the United Monarchy, the Divided Kingdom to the Fall of Samaria, and the Southern Kingdom to the period of the Exile. Needless to say, there is a great deal which could not be found in the older work, and there are detailed examinations of what we learn from such things as the Egyptian Execration texts and the Amarna letters, though the Lachish letters receive but a few lines. On the very difficult question of the route of the Exodus Professor Aharoni locates Sinai in the south of the peninsula, but thinks the places mentioned in the Bible do not represent an ordered route, but places to which groups of Israelites spread out from centres. The volume is scholarly and reliable, and while it cannot rival the charm of George Adam Smith's it will be found instructive by more than scholars.

The second work is quite different in its purpose and organization. Its first half is about archaeology itself and its purpose and methods, and about the techniques employed by archaeologists today and the rules they must observe in their work. The reader who is eager to know what contribution archaeology has made to the elucidation of the Bible may skip this and proceed to the second half, which illustrates the help archaeology has brought to the identification of biblical sites, the supplementing of the biblical narrative for the elucidation of Hebrew history, the forgotten nations to which it has introduced us, the light it has shed on the cultural milieu in which Israel lived, the parallels to biblical customs in the life of neighbouring peoples, and the new languages which it has brought to light and, especially in the Qumran finds, the material it has brought for the textual study of the Bible. The work is not arranged in an historical sequence, like Professor Aharoni's; it covers far more than geography and history, and touches these aspects far more lightly than does Professor Aharoni. In a work on this scale the author can do no more than select and illustrate the variety of the help archaeology brings, but he wisely seeks to give a balanced view and avoids claiming for archaeology more than it can establish. It is as much to be commended for its caution and restraint as for its accuracy of information.

THE FIFTH BOOK

GERHARD VON RAD: *Deuteronomy*. Translated by John H. Marks. 211pp. SCM Press. 35s.

The book of Deuteronomy is to the Old Testament very much what the Fourth Gospel is to the New Testament. In each similar problems are raised about purpose, place of origin, date, and relation to earlier sources. Did the author of the Fourth Gospel know and make use of the Synoptic Gospels, and did the authors of Deuteronomy know and make use of the historical work of J and E? In each case the application of form-critical methods has resulted in the adoption of fresh positions. In this respect, the eminent German scholars Professors Martin Noth and Gerhard von Rad are the foremost representatives of the new approach.

We are now fortunate in having an English translation of the latter's commentary on Deuteronomy, in which he has further elaborated his earlier *Studies in Deuteronomy* published in 1952 (SCM Press). A glance at the index of authors referred to in this commentary will show how much use Professor von Rad has made of Professor Noth's work. It is also interesting to observe that in the old controversy between Welch and Kennett, now almost forgotten, von Rad comes down decisively on Welch's side in respect of the pre-exilic date and North Israelite origin of Deuteronomy. One of the most striking features in Professor von Rad's exposition of Deuteronomy is his theory that the hortatory character of the book proceeds from the activity of the Levitical preachers who felt themselves commissioned to deal with a new and urgent historical situation. The nature of this situation is clearly brought out in the introduction to the commentary, and is a most valuable feature of the book. Another characteristic point of view is the theory that, in the author's words:

> Old traditions concerning the holy wars, as they had been conducted in the pre-monarchical era, came to life and were made to fit, as makeshifts, the needs of the new times. We must assume that the Levites in particular were responsible for this war-like movement of renewal.

Another interesting feature is the extent to which the author detaches the book from its dependence on the narrative in II Kings and the reforms of Josiah. Finally we must note the insistence, characteristic of both Professor Noth and Professor von Rad, on cultic motives dominating the pattern of the book.

The whole approach of this much discussed book is most fresh and stimulating, and we have every reason to be thankful that it is now available in English. A number of slips in the proof-reading have been noticed, and a curious blunder in translation occurs on p.27 where "short circuit" has been used for what the author clearly intended to describe as "a circular argument".

DARK GODS

C. A. BURLAND: *The Gods of Mexico*. 217pp. Eyre and Spottiswoode. £2 10s.

From the moment the Spaniards first happened on Aztec priests, their long hair matted with human blood, and penetrated the holy places on the pyramids where still-beating human hearts were offered to Huitzilopochtli, the gods of ancient Mexico have been seen if not as aspects of the Devil himself at least as sinister emanations of a society gone horribly wrong. Even their names and attributes carry a certain menace: Tezcatlipoca, the Smoking Mirror and Lord of Cunning; Itzpapalotl, the Obsidian Butterfly who carried the death symbols; Xipi Totec, the maize god arrayed in human skin; Quetzalcoatl, the Feathered Serpent, Lord of the Winds and Morning Star.

In fact Mexican religion had much in common with other higher religions. Based on careful observation of natural phenomena and sound interpretation of human psychology, it lasted in one form or another as long as the civilization that produced it, that is, more than 1,500 years. For peasants and intellectuals alike, it provided a framework of thought and emotion in which life in all its aspects could be lived and understood. In short, like other religious systems, it made a good deal of sense when seen from inside. Mr. Burland's achievement in his new study of Mexican religion is to lead us within, and show us not only how it worked but also why it worked as well as it did.

Pre-Columbian society was dominated by its natural environment. Disaster, from the absence of rain to the eruption of a volcano, was an ever-present possibility. Religion was devoted to working out the scheme of life, ensuring its continuance, predicting its variations and associating human kind with its fundamental rhythm. The Mexicans were, as Mr. Burland remarks, a people in quite unusually close contact with their gods. The attention this required left little time over for anything else. They had to run to stand still. Significance was everywhere. Wrongly interpreted, even the sun might not rise. The rhythm was not good or bad in itself. But for human beings it could be pleasant or unpleasant, and the task of the priests in a theocratic society was to manoeuvre the gods, themselves in the grip of the natural order, into favouring the humans within the limits of their power.

There was a fundamental dualism represented by the supreme god Ometecuhtli in whom met the opposition of male and female, order and disorder, light and darkness. Below him was a pantheon of gods of varying power and definition. Like real people, their aspects were diverse and inconstant: to us they seem to shade off into each other and to move from one confusing relationship to another. For example, Huitzilopochtli, Blue Humming Bird on the Left, tribal god of the Aztecs, was the phase of Tezcatlipoca associated with the South and therefore with the Sun seen on the left of its path at the zenith. The rhythm of the gods was longer than that of men. Tezcatlipoca's time was known to be running out when the Spaniards arrived, which accounted for the Aztec identification of Cortés with an aspect of their hero Quetzalcoatl, and persuaded them they were engaged in a hopeless struggle against a higher and perhaps more benevolent power.

The vitality of the Mexican gods was of course the vitality of the Mexicans themselves. Mr. Burland makes good use of the conceptual instruments of Jung to identify the gods as archetypal forms, images from the different levels of the conscious and unconscious minds of a deeply imaginative people. What we today regard as excesses were the product of total commitment to a system. Human sacrifice was a profoundly devotional act by which life which came from the gods was returned to them: they could thus be persuaded to renew life more abundantly and keep the natural rhythm to its due times and seasons (the holocausts for which the Aztecs are notorious were an aberration which may be compared with the atrocities once evoked by our own religious beliefs). The only way out of the system was represented by the godman Quetzalcoatl, who had been temporarily defeated by the wiles of Tezcatlipoca, He-Who-Is-Always-At-Your-Shoulder, and would return from the east to lead men forward into a new and gentler age.

The by-products of Mexican religion are well known: a precise astronomical calendar intermeshing with a shorter religious one together covering a period of fifty-two years; a ritualization of life which, in Mr. Burland's words, subjected the Mexicans to rhythmic exposure to emotional crises; the evolution of a theocratic system with a semi-divine mediator as king; the construction of temple cities of extraordinary beauty and elaboration; and the establishment of a society to all intents and purposes closed in upon and sufficient to itself. What would have happened if the Spaniards had not beaten at its gates and eventually laid it waste is anyone's guess. There were developing tensions among and between the Aztecs and their subject peoples which could, as before in pre-Columbian history, have put the clock back, or instead led forward to something new.

Mr. Burland has succeeded in illuminating not only Mexican religion but also pre-Columbian society as a whole. His asides, as on the puritan Aztec attitude towards sex, are almost as interesting as his main themes. Inevitably his book is mostly about the Aztecs, and he does not perhaps distinguish as clearly as he should the differences between the attitudes and practices of the other pre-Columbian peoples, in particular the Maya, where these are known. There are one or two minor slips. The sweat-bath cure for all ills, when misapplied to smallpox, can hardly be described as "largely instrumental" in the shocking decline in population after the Conquest. The dry season on the Mexican plateau is not between June and September (pp.76-78): hence the festivals of the rain gods require a slightly different interpretation. There are also more than the usual number of proof-reading errors.

Mr. Burland writes with ease, learning and occasional eloquence. His book will be of profit and pleasure to knowledgeable and unknowledgeable alike. For those who have struggled with the symbolism of the pictures in the surviving religious Codices, or vainly tried to grasp the meaning of pre-Columbian artefacts, this book brings more than hope. It provides the tools for working out the answers.

Anthony Burgess on Graham Greene

François Bondy on J-P. Sartre

Richard Rees on T. S. Eliot

Harry Pross on Thomas Mann

Gordon Craig on the writers of the Weimar Republic

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Fiction (*continued*)

WHAT WENT WRONG

Simon Gray: *Little Portia.* 316pp. Faber and Faber. 25s.

The private sector of English education—from Dotheboys Hall to Llanabba Castle—is a notorious menagerie of grotesques. Mr. Gray's new novel does not exactly add to their number, but it throws some loving-hating light on a few previously twilit places. Its hero is a war orphan whose parents were taken off, not in some heroic action, but in a car crash following a VE Day party. Exposed to the tender mercies of maiden aunts and fee-paying schools, how could young Grahame turn out anything but rotten? We are spared no turn of the familiar screw: the early fumblings from a lemon-scented middle-aged pederast; the anxieties of the dorm ("He called Fairwell a wanker. A screeny wanker."); the school intellectual who introduces Grahame to Rimbaud and himself dies young; the brilliantly childish Wykehamists at Cambridge whose idea of a stimulating evening is to play Monopoly; the common sexy girl who disrupts all his studies. Eventually the cycle is complete: with a job at a second-rate academy for foreign students, the former football hero and history scholar is a fat nothing, the product of nothings, all set to produce more fat nothings.

It would be tragic, if it were not so jewelledly comic; or comic, if there were fewer loose motivational ends. Mr. Gray writes with such assurance that every detail seems significant; but their significance is lost along the way. Grahame's twin sister, for example, shares the centre of the stage to begin with, but then fades into a shadowy figure to whom he perpetually returns—too shadowy to bear the real weight of explanation. His heterosexual flutter is shipwrecked by a mixture of snobbery and physical disgust: "the sight of those gluey patches, the stink that rose from her loins, the damp itch between his thighs—he would never be clean again." Such feelings do not often derail a whole life, however carefully boarding schools have prepared the ground. Grahame's career, flashily and sometimes memorably evoked, is either over-determined or underexplained.

Mr. Gray's style offers the same mixture: it veers from Firbankian ellipsis to Lawrentian frankness with a good deal of verve, but sometimes creates more mysteries than the story will bear.

> The train came into the station and he stepped away. He said something, and she said something, and he said something else that had the word "write" in it. She reached up and touched him on the cheek, then walked to a compartment.

The whole book, in fact, suggests a railway journey, or any other metaphor of detached perception. The scenes whizz by, some funny, some horrible, all gone too soon for us to ask whether the whole journey is worth while. There is a quality of obsession, almost of gloating, about this recital of reverses, and it is not all inherent in the subject-matter.

WOMAN TO WOMAN

Christine de Rivoyre: *The Sultans.* Translated by Diana Athill. 204pp. André Deutsch. 25s.

Mme. de Rivoyre's novel, dedicated "to all the women I know", is a stylish homily for the weaker sex. Compressed into the space of thirty-six hours (mostly nocturnal) it tells the tale of three extra-marital relationships. Solange loves Laurent too much and loses him; Mireille, a kindly but foolish woman, loses Michel for much the same reason; only Laurent's daughter Kim, a hard-bitten teenager with coquettish ways, in pursuit of a sinister, hairy-handed tycoon, gets what she wants. Readers of the Courrier du Coeur take note: teasing is still the key to success.

Like a chatty columnist, the author enters into the lives of her heroines, speaks of "our Solange" as if she were her neighbour, is amused by their frailties, appears solicitous in their misfortune, gloats in Kim's triumph. Together, the four of them form a cosy community in which the bitchiness of woman to woman is only to be expected but men are the defining factor. It is a scene that is fast disappearing from Anglo-American fiction where rivalry between the sexes is more common than rivalry among them.

The novel's most startling feature is Kim's relationship with her father, whom she all but seduces in a bid to win her prospective lover's attention. The girl's cool determination to wreck her father's emotional life for the satisfaction of her own recalls games played by Françoise Sagan's first heroine, but it is no less dramatic for that. The rest, despite the precision of physical detail and the elegance of the writing, is commonplace.

V SIGNS

Thomas Pynchon: *The Crying of Lot 49.* 183pp. Cape. 2

Mr. Pynchon's new novel is a pocket-sized variant of his enormous time-shuffling *V.* Its author's weight-reducing exercises give *The Crying of Lot 49* certain advantages over *V*: it is more athletic, and it drives forward in a more compellingly direct line. Nevertheless, while Mr. Pynchon's virtuoso pyrotechnics seem unimpaired, something of the rumbustious, earthy humour of *V* is missing.

Oedipa ("Oed" for short) Maas, a suburban Californian housewife, suddenly finds herself executor of Pierce Inverarity's will. The financial affairs of her fabulously wealthy ex-lover lead Oedipa into an increasingly dream-like web of mystery. The pursuit of the polymorphic V is replaced here by Oedipa's partial uncovering of two equally polymorphic mail-carrying organizations, which seem to involve many of Inverarity's schemes. These schemes exhibit a bizarrely fantasticated variety of sick humour. Inverarity's Beaconsfield cigarettes' bone dust filters (their great sales pitch) originate from G.I. bodies thrown by the retreating Germans into an Italian lake (Lago di Pietà). Mysteriously, these events are paralleled in the little known Jacobean play, *The Courier's Tragedy*, by Richard Wharfinger, one version of which contains a delphic reference to the bitter struggle between the two mail organizations, WASTE (bad) and Thurn and Taxis (good). WASTE, Oedipa finds, though driven underground, is still active in the United States. Is Oedipa's sleuthing a search for a diagram of meaning in the modern world? Or is it, as she suspects, a vicious game which Inverarity structured into E… The cartoon metamorph… coincidences in *The Crying…* *49* leave the reader in an… uncertain position. Entert… or allegory? We ought to be sure.

BEATOGRAPHY

Lawrence Ferlinghetti: … 157pp. MacGibbon an… 18s.

Lawrence Ferlinghetti's *He…* literary curiosity, interesting… tangential way which is that… most poet's novels, and the… Beat grammar, vocabulary, … *nunciamento.* It is also sce… a literary dodo. It makes … (if it needs making again) … conventions and mytholog… much to the 1920s avant… to Walt Whitman and Ze…

Written in the early 190… *Her* is a highly romantic… to surrealist experiment… into the rather tiresome … *déjà vu* experiment. The… as it is, involves the speak… of a woman who is his… mother, a prostitute, an… the meaning of life itself… is short on narrative energ… is an overall movement… anxiety dream about se… (rubber band imagery… largely here) into a high… mon, in which the speak… "The Fourth Person Sing… French title of the book… into a "mystic" state be… western self. On occas… achieves a fizzing rhetoric… scatological) wit, but its ma… is as Ferlinghetti's *Guide to…*

OTHER NEW NOVELS

Arthur A. Cohen: *The Carpenter Years.* 155pp. Rupert Hart-Davis. 25s.

The tentative gestures being made towards a dialogue between American Jewry and American Christianity have resulted in a split between the liberal and the ultra-Orthodox rabbis. Arthur Cohen's first novel, *The Carpenter Years*, dramatizes this conflict. Mr. Cohen, a theological journalist, is ecumenically minded. His hero, Morris Edelman, fails as an accountant in New York, and walks out on that most Jewish of American cities. He disappears, deserting his Jewish wife and son, Danny, and surfaces twenty years later in Langham, Pennsylvania, as Edgar Morrison, the WASP director of the local YMCA.

The Carpenter Years turns on the confrontation between Edgar's two worlds, and it is a humane and serious work. The Jewish characters, though, are a good deal more convincing than the Christians and we are never really persuaded of Edelman's Everyman stature. He tends rather to emerge as merely a small-time bigamist running a small-town Y.

Robert Coover: *The Origin of the Brunists.* 441pp. Arthur Barker. 30s.

Mr. Coover paints a sprawling, overcrowded, panoramic picture of West Condon, a small American mining town that is agitated by post-disaster nerves and fake religious primitivism. It is a divided community, divided particularly on religious issues, with the somewhat mindless conformism of the Roman Catholic emigrant Italian side on the one hand, and the histrionic fervencies of preacher-dominated sects on the other. Ninety-seven workers are killed in a mine explosion. One, an Italian, a butt rather than a bully, has a miraculous escape and afterwards, during a precarious convalescence, report goes round of his having uttered mysterious words and seen visions. These are interpreted as meaning that the Last Trump will sound not many days ahead. Justin Miller, libertine, cynic and editor of the local paper, keeps the resulting hysteria going as artfully as he can right up to the orgies and tragedies of Judgment Day.

Mr. Coover tackles confidently a huge theme which might have tested to destruction the pooled resources of James Joyce, Sinclair Lewis and Émile Zola. It says much for the strength of his imagination that it does not altogether crumple under the strains he subjects it to.

LOVE AND SEX
Art of Love and Sane Sex Living, by Dr. A. P. Pillay (with 102 photographs and 12 line drawings) Rs. 15.50; 1001 Ways of Kissing (based on Indian, Oriental and Western Works on Love, Sex and Romance), by Dr. R. J. Mehta. With 32 illust. Rs. 10.00; Ideal Sex Life, by Dr. A. P. Pillay (with 8 illustrations). Rs. 5.50; Birth Control Simplified (Describing Effective and Inexpensive Methods of Avoiding Pregnancy), by Dr. A. P. Pillay, Rs. 3.75; How to Write Love Letters (Art of Courtship & Marriage Proposal by Post) by F. Macdonald, Rs. 3.25; Sex Knowledge for Boys and Adolescents, by Dr. A. P. Pillay, Rs. 2.95. Published by D. B. Taraporevala Sons & Co. Pt. Ltd. 210, Dr. D. Naoroji Road, Bombay-1, India.

Elizabeth Coxhead: *The Thankless Muse.* 253pp. Secker and Warburg. 30s.

The opening of *The Thankless Muse* is tiresomely conventional. Clare Trafford, mistress of the famous poet Thomas Laker, has died ten years after her lover was drowned near her house. The newshounds go along to the funeral just in case there is any dirt left to dig over. In the next chapter, fortunately, the focus abruptly changes and the past is remembered not from Laker's point of view, nor from Clare's, but from that of Clare's niece, a plain, clever girl who came from Hongkong to live with Clare and to cram for Oxford. The ugly duckling turned into a beautiful swan, and Laker wanted her. Aunt pimped (author's word) for niece and tragedy followed.

It emerges that Miss Coxhead is questioning the nature of genius, asking what allowances ought to be made for it, what sacrifices offered to it. Marion is perfect for this situation. Hard-shelled, soft-centred, she asserts the privilege of youth to fight against the way the great man sucks everyone into his eddy. The other women in the book, Clare and her homely house-keeping sister, and the ambience of their lovely Thames-side house, are also just right. Laker himself is less satisfactory. But then genius is always hard to describe, especially that of an aging poet with "the body of a youth", not to mention the virility.

Eva Figes: *Winter Journey.* 119pp. Faber and Faber. 18s.

This is a tight, biting little commentary on a day in the life of a lonely old man. Nothing much happens. He wakes up in the small hours, wondering if he dare creak along the passage to the lavatory; he goes to his daughter's for his dinner, and he takes his grandson for a walk in the afternoon. Action is hardly to be expected; the old man's first main concern is to keep going, to avoid just dropping dead. It's the small things that matter: tying up the laundry parcel and remembering not to leave it in the reading room of the library. And all the time there is the humiliation of having to depend on others.

Miss Figes's flat style, accumulating detail after detail, combining total recall with recurrent amnesia, is admirable for her subject. Sometimes, especially towards the end, the allusions are too literary for the kind of life in which, say, the wandering albatross could hardly be a familiar figure. But on the whole, *Winter Journey* captures with great sensitivity the lonely indignities of old age.

Thomas Wiseman: *Journey of a Man.* 243pp. Cassell. 30s.

This is a novel that calls for the pruning-hook. Much too often the dialogue is allowed to burble on into triviality and repetitiveness. It is an account of the return visit to Europe of Peter Stellman, a film-writer, and his wife Marisa who is a bit like David Copperfield's Dora only much more emancipated. Stellman, smuggled as a boy to the United States out of Seyss-Inquart's nazified Vienna, moves uneasily to Geneva and thence to Rome, carrying with him a trunkful of autobiographical papers belonging to his father (who had finished up in Auschwitz). Stellman relives his riotous youth in the company of a repulsive film-director called Solakovski and he shakes an inappositely censorious head over the kinky goings-on of the young Englishwoman with whom they share an expensive house in Rome. The parallelism between Stellman's predicament (so to call it) and his father's much stickier one is laboured. And there are the usual orgies-in-close-up. A strong and deeply felt theme lurks here, but the bindweed of current cliché throttles the life out of it.

IN THE SHADOWS

Janet Frame: *A State of Siege.* 229pp. W. H. Allen. 2

Primitive peoples set great store by their shadows, but it is not the metaphysical aspect of shadows that has concerned the heroine of Janet Frame's *tour de force* for most of her life. Malfred Signal is a New Zealand art teacher in her fifties, one of the generation which wrote on reports "Has no sense of perspective; shading inferior". With handbag, gloves and shoes to match she sets off to Karemoana, a semi-tropical island off the North Island of New Zealand, a free agent for the first time in her life.

Malfred's family had been well known and respected in the South Island and after a tentative courtship with a young man who got killed in the war she had taught art for years at the local High School, and then retired early to nurse her mother in a sickroom that always smelt of lanolin cream. The paraphernalia of her life is sketched on to the canvas in the first pages, before she … her new home, but the dep… picture are painted during… long night that fills the re… book, a night on which … mented by a violent storm… equally violent knocking at…

The counterpoint betwe… fred's fear of the natural … and the likely intentions … prowler is most effective, … gether Miss Frame offers … portrait of loneliness and … Above all, though, she is … few New Zealand writers … tell us what it is like to be … Zealander. She does not … the pohutukawas in bloom … obtrusively lets us know … tul things about the count… ample, the relationship be… North and South Island… work of snobbery and … binds and separates the…

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POWER OF ENVY

Helmut Schoeck: *Der Neid.* Eine Theorie der Gesellschaft. 431pp. Munich: Karl Alber. DM.32.

This is a very odd book indeed—a sociology of envy that has the makings of a classic. Professor Schoeck, Austrian-born and for many years active in the United States, combines the admirable vitality of Austrian eloquence with the lucidity of English diction: the book is "enviably" free of the learned clichés that many sociologists delight in, and it is miraculously free of the syntactic complications of German academic prose. What he has to say is therefore said with such deceptive simplicity that it is possible to read half the book before realizing how unconventional the argument is that he sets forth.

He says that there has never been a *single major* work in the whole history of western man which has dealt with envy. He goes at great length through the key works of sociology and investigates their indexes: even there the term *envy* is usually missing. He then asks pointedly why, if we all know that envy does exist (and presumably influences the lives of sociologists as much as those of lesser humans), it is being ignored by them. This brings him to the concept of the envy-barrier that is proportional to the envy-drive. The greater the impulse, the greater the barrier that prevents us from realizing the extent to which we are governed by it.

Envy, to him, is therefore a dialectic concept. He sees it as one of the major forces which have shaped *homo sapiens* and his society, and to that extent it is a creative power. But he naturally does not attempt to deny its destructive validity and therefore comes to the thesis of the *as if*:

> The more it becomes possible in a given society, both for private individuals and for those who exercise political power, to act as if there were no envy, the greater will be the rate of economic growth and the number of innovations in the broad sense.

This brief quotation shows not only something of Professor Schoeck's prose style but also his unfashionable tendency to generalize. At a time when sociology becomes more and more a discipline of field work, of description and of measuring, Professor Schoeck strives for nothing less than a Theory of Society in the grand manner of Comte, Spencer, Morgan, Marx and Engels. This is all to the good. Better to try and fail than to be satisfied with the grey dinginess of sociometry. But the concept of envy, valid as it is, is not inclusive enough to bear the enormous superstructure of conclusions and applications that the author places on it.

It is perfectly feasible to split the concept of *Glück* (which, in German, means both *fortune* and *chance, happiness* as well as *luck*) into its component parts and then to argue that where there is no envy life becomes a sequence of coincidences. Or, inversely, that where there is a surfeit of envy, as in Dobu or Navajo society, the concept of luck is as unknown as that of happiness. But to follow from this that envy is the actual source of our awareness of self-identity strikes beyond the target.

More and more, as the book proceeds, it turns from a sociology of envy into a philosophy of envy—an existentialist philosophy in which man's awareness of existence is anchored in his *Neidfähigkeit*, his ability to envy others. It is only a small step from here to the logic that society, instead of trying to get rid of the material cause of envy, should convert the envy-drive into a socially cohesive instrument. Professor Schoeck chides socialists as utopians who believe that by creating social and economic equality they can get rid of envy. But he seems wholly unaware that his own suggestion of harnessing envy itself as a power to create a better society is more utopian still.

Let these reservations, however, not be understood as a condemnation of the book as a whole. On the contrary, it is a fascinating work that strikes out in an unprecedented direction and should therefore be translated as soon as possible into as many languages as possible so that philosophers and sociologists can come to terms with it.

INFORMATION, PLEASE

Jacques Laurent Agasse (1780-1849), Swiss animal painter; particulars of any paintings or drawings by this artist in private or public collections in the British Isles. Also letters, documents, &c.
Sir Trenchard Cox.
33 Queens Gate Gardens, London, S.W.7.

Mary Beale, seventeenth-century painter; pictures, notebooks, letters, for a biography.
Richard Jeffree.
7 Kensington Church Court, London, W.8.

Charlotte Brontë Branwell name signed on flyleaf of a first edition of Kipling's *Just So Stories*; information about possible connexion with the Brontë family.
Richard Sheraton.
44 Gwydyr Mansions, Hove, Sussex.

Richard Burthogge (1638?-1694?); unpublished papers.
Sanford Budick.
English Department, Cornell University, Ithaca, N.Y. 14850.

Sir Winston Churchill: photographs relating to the period 1901-1914.
Randolph S. Churchill.
Stour, East Bergholt, Suffolk.

William Cowper (1731-1800): manuscripts by or relating to him for editions of the letters and poems.
Charles Ryskamp.
Department of English, Princeton University, Princeton, New Jersey.

Lucas Cranach, the Elder; whereabouts of works that might not ordinarily come to the knowledge of the art historian.
Earl L. Mueller.
Department of Art, Duke University, Durham, North Carolina.

Norman Douglas: letters, biographical material, for a biography.
Mark Holloway.
Bevis Cottage, Fishpond, Charmouth, Dorset.

Hugh I'Anson Fausset; letters, reminiscences.
Mrs. M. Fausset.
9 Newtown, Codicote, Hitchin, Herts.

The Four Indian Kings, brought to England by Colonel Peter Schuyler from the boundaries of New York State in 1710, and also known as the "Five" or "Three" Indian Kings; whereabouts of works dealing with their visits, ballads, broadsides, &c., for a bibliography.
John G. Garratt.
20 Marston Road, Beaver's Hill, Farnham, Surrey.

Sir Johnston Forbes-Robertson; letters, papers, personal reminiscences.
Claris Glick.
910 Arlington Avenue, Saskatoon, Sask., Canada.

Greeks in England: anecdotes, reminiscences, material relating to Greek immigrants' activities in England.
K. H. Metaxas.
41 Pennard Road, London, W.12.

Dr. Alexander Hamilton (1712-1756), of Edinburgh and Maryland; letters by him or to him.
J. A. Leo Lemay.
Department of English, University of California, Los Angeles, Cal.

Nathaniel Hawthorne: information about manuscripts or proofs for Hawthorne's *Our Old Home*—especially for the chapters "Some of the Haunts of Burns" and "Outside Glimpses of English Poverty".
Professor Matthew J. Bruccoli.
Department of English, Ohio State University, Columbus, Ohio 43210.

J. Milton Hayes, author of *The Green Eye of the Little Yellow God*: biographical information.
I. P. I. Entract.
Orchard Cottage, Newport, Essex.

Stanley Houghton (1881-1913), Manchester playwright: whereabouts of any living relatives, also of manuscripts, diaries and letters.
Marcel Gabcrthuel.
27 Church Street, London, N.9.

Japan: western settlements there during 1870-1900: Unpublished letters, diaries and illustrations, for a book on this period.
Mrs. Pat Barr.
Care of Macmillan & Co. Ltd., Little Essex Street, London, W.C.2.

John Mounteney Jephson, traveller and author of *Narrative of a walking tour in Brittany* (1859): letters, information about his travels and details of any other publications; stereoscopic photographs taken by him.
André Jaugeon.
12 rue José Maria de Hérédia, Paris 7e.

George Lennard Lewis (c. 1826-1905?), painter: any biographical information.
Robin F. Nicholls.
44 Wivenhoe Road, Alresford, Colchester, Essex.

Helen Macfarlane and Howard Morton: Chartist journalists; any biographical material or information.
Bert Andreas.
7 Avenue du Lac, Veroix 1290, Geneva, Switzerland.

John Pentland Mahaffy (1839-1919); classical scholar and Provost of Trinity College, Dublin; location of letters and biographical material.
R. B. McDowell.
Trinity College, Dublin 2.

George Mason (1725-92): letter to "The Committee of Merchants in London", sent by Mason in 1767 from Virginia to the London *Public Ledger*. Any information about this journal, or whether Mason's letter was published in any other London newspaper.
Robert A. Rutland.
Editor, The Papers of George Mason, Department of Journalism, University of California, Los Angeles, Cal.

S. L. MacGregor Mathers (1856-1918): any biographical material.
Richard Swinton.
Care of David Higham Associates, 76 Dean Street, London, W.1.

Edith Louisa Church Maryon (1872-1924); sculptress: biographical material and examples of her work.
Rex Raab.
Care of Goetheanum, CH 4143 Dornach, Switzerland.

William Morris: letters, for a collected edition.
Norman Kelvin.
Dept. of English, The City College of New York, Convent Avenue at 138th St., New York, N.Y. 10031.

Arthur Morrison, novelist: biographical information, whereabouts of letters.
P. J. Keating.
98 Buckingham Road, Brighton, 1, Sussex.

John Middleton Murry; information about any existing bibliographies of Murry's work.
G. P. Lilley.
Flat 3, 6 Windmill Drive, Clapham Common, London, S.W.4.

M. Oppenheim, author of *A History of the Administration of the Royal Navy* (London, 1896), &c.: any biographical information.
W. E. Minchinton.
Department of Economic History, The University, The Queen's Drive, Exeter.

Francesco Vettori (1474-1539): whereabouts of manuscript of *Viaggio in Alamagna* (published by Carlo Salvi, Paris, 1837).
Professor Enrico Niccolini.
Via Nicolo Tommaseo 46A, Vicenza, Italy.

BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

[illegible]es, T. G. H. *Egyptian Sculptures.* ICHARDSON, EMELINE. *Etruscan Sculptures.* FERRARI, ENRIQUE. *Goya.* PAVOLINI, CORRADO. *Modigliani.* CHASTEL, ANDRÉ, *oulouse-Lautrec.* READ, HERBERT. *Henry Moore: Mother and Child.* 64pp. Collins (in association with Unesco). 5s. each.

[illegible] twenty-two titles so far issued [illegible] the Fontana-Unesco Art Books [illegible]es cover paintings, sculpture, [illegible]scoes, mosaics, icons, miniatures [illegible]d manuscripts from the mists of [illegible]me to today. They have been [illegible]ecially photographed and most [illegible]ccessfully reproduced on a highly [illegible]zed paper. Each carries a twenty-four-page introduction by an [illegible]thority. Three of the new titles [illegible] given to sculpture. They bring [illegible] the often overlooked import[illegible] of colour in that medium.

[illegible]FORD, DEREK. *Aubrey Beardsley's Erotic Universe.* 99 plates. [illegible] English Library. Paperback, [illegible] 6d.

[illegible]wenty-seven-page introduction [illegible] most discerning choice of [illegible]y's work Mr. Stanford says: [illegible]ne sees the seraphic Burne-Jones, [illegible]iving from Botticelli, in the pro[illegible] of becoming, via Rossetti, the [illegible]nic." Beardsley's cult of evil [illegible]ms today to be no more than freak[illegible]ess: the product of the unhealthy [illegible] of a man doomed to die of [illegible]rculosis at twenty-six. It re[illegible]s only to acknowledge his sense [illegible]trammelled fantasy, the bril[illegible] of his draughtsmanship, and [illegible]flection that he might have be[illegible] a dress designer of genius.

[illegible]phy and Memoirs

[illegible]ON, GUSTAVE (Editor). *Voltaire.* [illegible]lish Translation by Robert A. [illegible]oner with an Introduction by [illegible] Gay. 258pp. John Wiley. [illegible] (Paperback, 23s.)

[illegible]'s *Voltaire* first appeared in [illegible] and was reissued in 1960 with [illegible]mentary material by René [illegible] summarizing the results of a further fifty years of Voltaire scholarship. It is this recent version which has now been translated for the American general reader, and equipped with a lively introduction by a prominent American Voltaire scholar and some additional annotation of a fairly elementary kind. The book has worn astonishingly well, and many university reading-lists could probably be quoted to support the publishers' claim that it is still the best short biographical study of Voltaire. Lanson had the breadth of culture and the historical insight needed for a sympathetic grasp of Voltaire in all his mercurial complexity, and the expository skill to give him life and significance for the reader. As M. Pomeau points out in his commentary, Voltaire in many ways speaks more directly to our generation than to Lanson's: this translation should help to make his voice more widely heard.

RIVETT-CARNAC, CHARLES. *Pursuit in the Wilderness.* 343pp. Jarrolds. 35s.

The First World War saw Mr. Rivett-Carnac driving an ambulance in France at the age of sixteen. Then he worked in Assam. Emigrating after a while to Canada he joined the Royal Canadian Mounted Police and eventually became the Commissioner. His autobiography is modestly written but for all that it is remarkable for the picture it gives of a disciplined but adventurous man. The episodes of service in the far north are all the more exciting for being authentic, and for readers who are still not satisfied there are also Russian spies.

WILKINSON, TIM. *We Ran a Cornish Pub.* 195pp. Allen and Unwin. 30s.

Life behind the bar is not all beer and skittles. The difficulties are brought out clearly in this account of how a husband and wife took over a run-down inn in Cornwall. Their zest for the job and for each other is heady stuff but those who can swallow it will find by closing-time that they have had a varied sample of what the licensed trade offers and demands.

Folklore

THONGER, RICHARD. *A Calendar of German Customs.* 126pp. Oswald Wolff. 22s. 6d.

In Germany as in England, ancient customs show a strange power to survive. The dragon still rages through the streets of Furth at Corpus Christi, breathing fire—but now motor-propelled. If the fishermen's jousting on the Danube is no longer seen at Ulm in Baden-Württemberg the Shepherds' Race has endured since the fourteenth century and is perhaps the oldest of all craftsmen's races. The Oberammergau Passion Play attracts all Europe. These and many others are described in this curious collection, whose special charm lies in its illustrations where artists depict the old customs in woodcut, drawing or engraving.

Gardening

BLOOM, ALAN. *Moisture Gardening.* 125pp. Faber and Faber. 36s.

Mr. Bloom comes to the help of frustrated gardeners whose soil tends to dry out in summer, describing from personal experience how moisture beds may be introduced and the requisite degree of moisture controlled. Plants which especially need moisture and shade are considered in turn, and there is a useful index of such plants with guidance on the conditions each needs.

History

CHEN, VINCENT. *Sino-Russian Relations in the Seventeenth Century.* 157pp. The Hague: Martinus Nijhoff. Dutch florins 17.10.

This monograph, though carefully and conscientiously compiled, is almost entirely based on Baddeley's classic *Russia, Mongolia, China* (1919, reprinted 1964), J. Sebes, S.J., *The Jesuits and the Sino-Russian Treaty of Nerchinsk* (1961), and other standard European authorities, reinforced by a few snippets from printed Chinese sources. It therefore contains nothing new; but it provides a useful survey for those who cannot afford Baddeley's expensive work, though the want of a map militates against its usefulness.

DALEY, LOUISE TIFFANY. *Men and a River.* 203pp. Melbourne University Press. London: Cambridge University Press. 35s.

This is a lively account of the first fifty years of settlement in the Richmond River district of northern New South Wales. Pastoralists and cedar-cutters began the development of the country, followed by small farmers, many of whom were of Scottish and German origin. The story is sufficiently interesting not to need so much imaginative embroidery. ("The steaming sun-soaked country, like a sleeping cat, awoke to their presence and stretched its claws".) More detail would have made this cheerful little sketch more valuable. Will Australian readers endorse the equation of "mateship" with "the philosophy of Old Fagan" (*sic*): "In a little community like ours my dear you can't take care of yourself without taking care of me"?

HART, C. R. *The Early Charters of Eastern England.* 280pp. Leicester University Press. £2 15s.

Annotated lists of early charters for Wessex and the West Midlands are already in print in this series, and Mr. Hart here furnishes similar lists for a group of eastern counties. Owing to destruction by the Vikings, the earlier lists are sparse in comparison with those for western England, but by contrast the material for the last Anglo-Saxon century is richer than for any other part of the country. Several charters, one or two unpublished or newly discovered, are discussed in more detail.

MORRIS, ALAN. *Bloody April.* 208pp. Jarrolds. 30s.

While the Battle of Arras was in progress during April, 1917, the R.F.C. suffered heavily. Its aircraft were outclassed by those of the Germans, replacements were inadequate, young pilots short of training were being sent to fill the gaps and the authorities at home were but dimly aware of the situation; yet the airmen went on taking photographs, dropping bombs, directing the artillery, coming down to "strafe" enemy forces, fighting to do these things and to prevent the Luftwaffe from doing likewise. That is the story Mr. Morris tells in daily detail with the help of particulars drawn from both sides of the Hindenburg Line. It is faithfully told and makes a powerful commentary on the importance of, and the price that may have to be paid for, air superiority.

Linguistics

DJINOESOEGONDO, POERWANTO. *Bahasa Indonesian for Beginners.* Book One. 160pp. Sydney University Press. London: Methuen. 16s.

This is a skilful introduction to the Indonesian language, taking the student progressively through more and more complex structures and increasing his vocabulary steadily at the same time. It is meant mainly for students working with teachers, and not actually in Indonesia; it could be fruitfully used by the self-taught too, but a learner in direct contact with the language would be rather lost without some explanations not given by Mr. Djinoesoegondo in this first book, such as why almost every verb begins with "mem" or "meng" and how its roots can be disentangled.

Literature and Literary Criticism

CAWLEY, A. C. *English Domestic Drama: A Yorkshire Tragedy.* 18pp. Leeds University Press. 2s. 6d.

In his inaugural lecture at Leeds Professor Cawley looks into the sources of *A Yorkshire Tragedy*, the play based on some murders at Calverley which aroused public interest in 1605 and which were exploited in pamphlet and ballad. Is the play by Shakespeare, as its title-page claimed, although excluded from the First

Folio? Professor Cawley tends to think it is his in part—"never was there a play allegedly *not* by Shakespeare which bore more external marks of his authorship".

VOLTAIRE. *Candide and other Stories.* Translated by Joan Spencer with an introduction by Theodore Besterman. 399pp. Oxford University Press. 12s. 6d.

This selection of Voltaire's *Contes* in the World's Classics series offers a new English version which reads easily and is free both from errors and from the archaisms thought appropriate by some earlier translators. *Candide* apart, the major tales clearly choose themselves, and *Zadig*, *Micromégas* and *L'Ingénu* are duly present here; but one wonders whether in a pocket volume the reader might not have been given a better view of Voltaire's range, and been better entertained, by the inclusion of more of the briefer tales instead of the rather over-lengthy *Princesse de Babylone.* Dr. Besterman contributes a lively and elegant foreword.

Music

NEWSON, KEITH R. *Listening to Music.* 112pp. Frederick Warne. 12s. 6d. (Paperback, 8s. 6d.)

The spate of books on musical appreciation has abated since the subject and the way to teach it have established themselves in schools. This book by a New Zealander would be useful to a musical non-specialist who found himself in charge of a class, since it provides him with an outline of musical history right up to date, some pages devoted to the chief structural forms and to definitions, and a whole series of works for close study with gramophone with many illustrations in music-type. The inevitable compression involves a few odd inaccuracies, e.g., Mozart is said to have turned away from Greek mythology for his opera plots though *Idomeneo* is listed among them. Haydn's Toy Symphony is now generally ascribed to Leopold Mozart.

WESTCOTT, FREDERICK. *Bach.* Composers and Their Times. Illustrated by Charles Keeping. 108pp. J. Garnet Miller. 12s. 6d.

This is the third in a series of short biographies of composers under the general editorship of Mr. Felix Aprahamian, of which the aim is to tell the story of a composer's life so as to place his works without discussing them technically or critically. In the case of Bach his jobs determined what music he wrote: his religious faith, his family life and the state of Germany were other factors, which are important for a young person to know. Mr. Westcott's narrative carries the information on all these matters, as on Bach's stubbornness and the frightful death rate of his unsanitary times, easily and in the right proportions. In connexion with the Brandenburg concertos the author might have mentioned Bach's visit to the Margrave in 1718, when he was in Berlin to collect a new harpsichord for Cöthen. Otherwise most of what is known about his personal life is here.

Photography

STEWART, JO MOORE. *The Camera's Choice: Children.* 208pp. New York: A. S. Barnes. London: W. H. Allen. £2 15s.

Written and illustrated by an established woman photojournalist from Iowa, this gives chatty advice to parent-photographers on how to record their offspring in an informal way. It suffers the common occupational disease of sentimentality, but among such phrases as "angels with dirty faces" lies much sensible and informed instruction.

TOWNSEND, DEREK. *The Photographer's Holiday Guide to Europe.* 176pp. Collins. 25s.

This is a potted guide to most of the well-known, and a few of the lesser-known, sights of the Continent with notes added to help the photographer, such as where to stand and at what time of day to obtain a satisfactory picture. Although individualists who believe the purpose of travel is to discover their own ecstasies may scorn the book, those with limited time whose pleasure in travel lies in the opportunities it provides for amateur photography of a competent if impersonal sort, will find it useful. Its factual sketch of countries, towns and monuments worth visiting could also be helpful to anyone, even without a camera, who is planning a European trip (excluding Scandinavia, which is not covered here). Should he, for instance, include Bruges in his itinerary? Then it is as well to know, as the book will tell him, that the cathedral tower will be covered with scaffolding until 1969.

Science

FRANKEL, EDWARD. *Ladder of Life.* Illustrated by Anne Marie Jauss. 110pp. The World's Work, Kingswood, Surrey. 16s.

With the help of many clear illustrations, Mr. Frankel describes in simple language what DNA is, and its function in the maintenance and transmission of life.

Social Studies

BORER, MARY C. *Britain Twentieth Century.* Illustrations by Norman and Lilian Buchanan. 265pp. Frederick Warne. 30s.

This social history of our age takes the broad view, discussing books and the theatre, the press and the cinema as well as changes in the social structure, the depression years, and the effects of the two world wars. It is refreshingly free from the heavy style often associated with sociology; and the many illustrations evoke memories of life in Britain from the Edwardian to the postwar period.

Sport

PALMER, ARNOLD. *Portrait of a Professional Golfer.* 110pp. Pelham Books. 25s.

No catalogue of the achievements of the outstanding golfer of his age, such as this is, could be dull, since it is the extraordinarily record of a magnetic figure. Yet it amounts to little more than a useful reference book. His large and demanding army of admirers may again feel that this, his third, book still does not ring the bell, and that the best of his books—containing the impressions and reflections of one of golf's more intelligent artists—is yet to come.

Travel and Topography

CROSSLAND, J. BRIAN. *Victorian Edinburgh.* 95pp. Wayfair Publishers. 42s.

Edinburgh's character, like that of Paris, depends more than most visitors realize on buildings, by little known nineteenth century architects. Mr. Crossland's sensitive pen-and-ink drawings of Edinburgh's townscape and individual buildings show his affection for the Victorians' "adventurous and inventive" work: such as the Barry esque Life Association of Scotland building, McEwan Hall; churches by (energetic) F. T. Pilkington; the "Abbotsford", a Victorian baroque public house of the sort disappearing fast from London streets. Edinburgh has no rival to Glasgow's "Greek" Thompson and Rennie MacIntosh, but the work of architects like David Rhind, William Playfair and Hippolyte Blanc should clearly be better known.

DENHAM, H. M. *The Adriatic.* 189pp. John Murray. £2.

Captain Denham's latest book follows his earlier guides to the Aegean and the eastern Mediterranean. It is intended mainly as a companion for those intending to explore this coast in small boats, but the author's vivid, incisive style and the breadth of his knowledge make it absorbing reading for anyone attracted by this magical part of the world. Essential practical information is blended with descriptive writing and historical background, and rounded off with a mass of excellent illustrations.

Wine

LAKE, MAX. *Classic Wines of Australia.* 134pp. Brisbane: Jacaranda Press. $A3.95.

Dr. Lake has followed up his useful account of the Hunter River wines with an even more valuable general survey of the leading Australian wine areas, the best estates and their vintages. Dr. Lake defines classic in respect of Australian wines as being of the highest quality, reasonably long established, consistent, and with an individual style. Written in considerable detail, with technical details of soil and wine-making, his book demonstrates the keen, critical attention now given by informed Australian wine drinkers to their own wines. If at times by the best European standards he may seem to claim too much for Australian wines (is there a "superb" Australian champagne?), it is because of an excess of enthusiasm, not of commercially pledged publicity. After describing the use and devotion of the ing growers he poin risks as well as th tunities lying before wine today. For its qu cheap, and while the lion wine industry is exp next decade an annual ri cent in domestic wine c over present levels, " great reds and whites have been made, by sm or talented wine-mak entirely free rein by big implied that unless th better rewards they w aside by the mass-prod Dr. Lake's book should de to encourage their surviv

REPRINTS AND EDITIONS

Macmillan have publ edition of S. B. Chrime *trians, Yorkists and Henry* 25s.) which first appea and John W. Wheele *Hindenberg* (507pp. £2 back, 25s.) first publish The reissue has a prefa bibliographical note by Faber and Faber hav Bernard Leach's *A Pot 1952-1954* (246pp. £2 first published in 196 Unwin have produc impression of Carl hardt's *Richelieu* translated and abrid and Willa Muir (It was first published 1940. *The Story of a Station* by C. F. Snow (446pp. £3 3s.) appear Spearman—first publish *Praise of Prometheu* Golden (137pp. £2) is the North Carolina Uni (distributed in London b University Press) having published in 1962; Shah *of Bhit: His Poetry, Life* by H. T. Sorley (432pp. reprinted from Oxford Press. It first appeared i from Oxford University Allan Nevins and Henry S mager's *America: The Free People.* (641pp. £ published in 1932.

CLASSIFIED ADVERTISEMENTS

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ORDERS and Box Replies to: Classified Advertisement Department, The Times Literary Supplement, Printing House Square, London, E.C.4. CENtral 2000, extn. 318. Telex 262622/3.

APPOINTMENTS VACANT

LIBRARIANS

UNIVERSITY OF BRADFORD

APPLICATIONS are invited from persons wishing to take up a career in Librarianship or Information work for a post of GRADUATE TRAINEE LIBRARIAN.

The appointment is for a period of one year from September, 1967, at a salary of £750, and will be followed by a year at the Postgraduate School of Librarianship, University of Sheffield. Candidates should have (or expect to obtain this summer) a good honours degree, particularly in science or technology.

Further details and application form may be obtained from the Registrar, University of Bradford, Bradford 7.

BRIGHTON PUBLIC LIBRARIES

Require a CHILDREN'S LIBRARIAN to take charge of work with children throughout the Borough. Salary A.P. IV. Housing and/or lodging accommodation may be available. Approved removal expenses refunded.

Applications (no special form necessary) to The Director, North Gate House, Church Street, Brighton, 1, within a fortnight.

COVENTRY CITY LIBRARIES

LIBRARIAN required for Branch Library issuing 325,000 books per annum using photocharging and punched cards; seven staff; 5-day week; Salary A.P. IV (£1,435 to £1,665). Housing removal loan available.

Application forms and further details from the Director, Reference Library, Bayley Lane, Coventry, returnable by 8th May, 1967.

COUNTY BOROUGH OF DUDLEY

LIBRARIES, MUSEUMS AND ARTS DEPARTMENT

The enlarged County Borough of Dudley (population 175,000) is rethinking its provision of cultural activities. The Libraries, Museums, Arts and Civic Information services are being grouped under the Borough Librarian as Director. In the recently extended Central Library an attempt has been made to break down the traditional barriers and to introduce new methods and new ideas.

Librarians attracted by this approach and who believe that they have something to contribute are invited to apply for the following posts:—

REFERENCE LIBRARIAN (A.P. 3/4, £1,220 to £1,665)

This Officer is responsible to the Director for the civic information bureau. Information services at all libraries, staff training and stock revision in the reference field.

SENIOR ASSISTANT LIBRARIANS (Librarian's Grade £820 to £1,435)

Two posts are available in this Grade which offer excellent opportunity for a young librarian to gain experience in the administration of all Departments and Branches of the library service; including readers advisory work, the mobile library, work with children and schools, cataloguing, local history and archives, and branch libraries.

Applicants for the post of Reference Librarian must be Chartered Librarians.

The starting salary in all cases will depend on qualifications and experience.

Further particulars and application forms may be obtained from me, and the completed forms should reach me by 11th May, 1967.

P. D. WADSWORTH, Town Clerk,
The Council House, Dudley, Worcs.

UNIVERSITY OF DURHAM
DEPUTY LIBRARIAN

Applications are invited for the post of DEPUTY LIBRARIAN from 1st September 1967, or such other date as may be arranged. The duties of the post are of a broad administrative character as deputy to the University Librarian. Candidates should have good academic and professional qualifications and should have had wide experience in university, public, or special libraries. It is hoped to carry out a detailed review of all routine processes in the University Library and an active interest in modern techniques of librarianship is desirable.

Salary will be on the scale £2,730 × £105—£3,255, and initial placing will depend on qualifications and experience. Further particulars may be obtained from the Librarian, University Library, Palace Green, Durham, to whom applications, together with the names of three referees, should be sent to arrive not later than 15th May, 1967.

LIBRARIANS

BOROUGH OF CASTLEFORD

SENIOR LIBRARY ASSISTANTS (TWO)

APPLICATIONS are invited from suitably qualified Librarians for these two appointments. Salaries in accordance with Librarians' Grade. Entry point on the scale to be determined by professional qualifications and experience.

N.J.C. Conditions; superannuable; terminable on one month's notice either side; canvassing disqualifies.

Further details from Borough Librarian and Curator, Carlton Street, Castleford.

Applications, on forms obtainable from me, to be returned not later than 9 a.m. on the 15th May, 1967.

ERNEST HUTCHINSON, Town Clerk.
Town Hall, Castleford, Yorkshire.

UNIVERSITY OF ESSEX

APPLICATIONS are invited for a POST of LIBRARY ASSISTANT.

Salary in accordance with qualifications and experience will be in one of two scales rising to £730 or £960 per annum respectively (under review).

Applications in writing, giving particulars of age, education, qualifications and experience, should be sent not later than 3rd May, 1967, to the Librarian, University of Essex, Wivenhoe Park, Colchester.

ELLAND URBAN DISTRICT COUNCIL

LIBRARIAN

This progressive authority reorganized its library services in 1960 and now operates, through a forward-thinking library and arts committee, a large central library (recently extended for the second time since 1960) and three branch libraries, embracing a record library and many cultural activities.

The Librarian who was appointed in 1960 to undertake the reorganization is now leaving to take up another post and the Council seek to appoint a successor of no less calibre to take his place.

Applications are invited from fully qualified persons who are enthusiastic, capable, modern in outlook, able to work without supervision, supervise and train staff and explore and initiate new avenues of service to the public through the library and arts services of the Council.

The post offers a unique opportunity to serve in a modern efficient library service serving a small-town community and the person appointed will have the benefit of the assistance of a recently appointed, fully qualified, Deputy Librarian.

Salary—AP IV, £1,435 to £1,665. Starting salary to be agreed at interview.

Equivalent of five-day week. Housing accommodation (if required) and payment of removal expenses considered.

Applications, giving details of age, experience and qualifications and the names and addresses of two referees, should reach me by Monday, 15th May, 1967.

WM. J. THOMAS, Clerk of the Council.
Council Offices, Elland, Yorkshire.

Cheshire County Council

AREA LIBRARIAN
HOYLAKE & WIRRAL

Applications are invited from chartered librarians for the post of Area Librarian at Hoylake and Wirral. The appointment is within the salary range of £1,665 to £2,105 at a commencing point in accordance with qualifications and experience. Details and forms of application are obtainable from the Director of Library and Museum Services, 91 Hoole Road, Chester, to whom applications should be returned by May 31st.

LIBRARIANS

GLOUCESTERSHIRE EDUCATION COMMITTEE

WEST GLOUCESTERSHIRE COLLEGE OF FURTHER EDUCATION CINDERFORD, GLOUCESTER

APPLICATIONS are invited immediately for the POST of TUTOR LIBRARIAN to take charge of the developing College Library.

Applicants should be Chartered Librarians.

Salary: Grade "B" Burnham Scale, £955 to £1,625.

Further particulars and form of application from the Principal.

BOROUGH OF GRANTHAM

PUBLIC LIBRARY AND MUSEUM

APPLICATIONS are invited for the following POSTS:

(a) DEPUTY BOROUGH LIBRARIAN and CURATOR (A.P. I).

(b) SENIOR ASSISTANT (Clerical I).

The Council will provide housing accommodation in approved cases.

Applications giving age, experience, qualifications, &c., together with the names of two referees to be sent to the Borough Librarian and Curator (from whom further details may be obtained), by 11th May, 1967.

JOHN F. OLIFE, Town Clerk,
Guildhall, Grantham, Lincolnshire.

BOROUGH OF GOSPORT

PUBLIC LIBRARIES: SENIOR ASSISTANT

APPLICATIONS are invited from men and women for the POST of SENIOR ASSISTANT in the Central Lending Library.

Candidates must have passed Part I (Intermediate) of the Library Association Examination, or some part of the former Registration Examination. Experience in a library an advantage.

Salary scale A.P. I (£820 to £1,020) (Grading at present under review). Starting point dependent on qualifications and experience.

Applications, by letter, to the Town Clerk, Town Hall, Gosport, stating age, particulars of education, qualifications and experience and giving the names and addresses of two referees, to arrive not later than Friday, 12th May, 1967.

LANCASHIRE COUNTY COUNCIL

APPLICATIONS are invited for the POST of LIBRARIAN-IN-CHARGE, Haydock Area.

Salary Grade A.P. III (£1,220 to £1,435).

Qualifications: Chartered Librarian.

Salary starting point according to experience and qualifications.

Appointment superannuable and subject to certificate of fitness.

Applications (with copies of two testimonials) to County Librarian, County Hall, Preston, by 5th May, 1967.

LEEDS EDUCATION COMMITTEE

CENTRAL COLLEGES LIBRARY (Readvertisement)

APPLICATIONS are invited for a POST of ASSISTANT TUTOR-LIBRARIAN, for duties mainly in the Colleges of Art and Technology.

Applicants should be Chartered Librarians or Graduates with professional qualifications. Salary scale Burnham Assistant Lecturer Grade B, £955 to £1,625, addition for F.L.A. or Graduate £100, good honours graduate a further £120. Starting point determined by experience.

Application form and further details from Chief Librarian, Leeds Central Colleges Library, Calverley Street, Leeds 1.

CITY AND COUNTY OF LICHFIELD

PUBLIC LIBRARY, ART GALLERY AND MUSEUM

DEPUTY LIBRARIAN AND CURATOR

APPLICATIONS are invited from Chartered Librarians for the above post, at a salary in accordance with Grade A.P. III/IV.

Housing accommodation will be provided, if required.

Further details of the post can be obtained from the undersigned, and applications, stating age, qualifications, experience, &c., together with names and addresses of two referees, should be received by the undersigned not later than 1st May, 1967.

HENRY J. CALLENDER, Town Clerk.
Guildhall, Lichfield, Staffs.

LIBRARIANS

LONDON BOROUGH HACKNEY

LIBRARY SERVICE

SENIOR ASSISTANT—LENDING (Grade AP II £1,038 to £1,2

Weighting Allowance

Applications are invited for the appointment from suitably qualified Libr

Application forms from the Town Hall, Mare Street, E 20th May, 1967.

LONDON BOROUGH REDBRIDGE

LIBRARIES DEPARTMENT

APPLICATIONS are inv ably qualified persons for

ASSISTANT LIBR

Grade A.P.II (£1,0 annum, including London

Full particulars and may be obtained from the rian, Central Library, Ilford, to whom applicat returned by 9 a.m. on May, 1967.

LONDON BOROUGH WALTHAM FO

LIBRARIES AND THE ARTS

APPLICATIONS are invited qualified and experienced ing posts:

LIBRARIAN-IN-CHARGE rary. A.P. 3/4 (£1,220 to

DEPUTY BRANCH LIBRA End and Wood Street Libra to £1,435).

SENIOR ASSISTANTS (tion and Central Lending

SENIOR ASSISTANT Leytonstone Library. A.P.

All salaries plus London

Application forms and Town Clerk, Town Hall, Closing date: 8th May, 1967.

UNIVERSITY OF LI

UNIVERSITY LIBR

APPLICATIONS are invited librarians for a POST of SE ASSISTANT. Duties will be tions and cataloguing departm should have completed Part Association Examinations. determined by qualifications scale £735 to £1,125 def

Further particulars may be Registrar, The University, receive applications, with referees, not later than quote Reference RV/

UNIVERSITY COLLEGE

Gower Street, W.C.

will have VACANCIES September for LIBRARY ASSIS scale £600 (slightly less if aged £800, with prospects of promo rising to £900. Graduates for these posts.

Applications, giving details and library experience and/or employer to whom should be sent to the Libra

The Wellcome Research Laboratories

Assistant Librarian

. . . for a library in the biological and pharmaceutical field. This is an interesting post for a young, recently qualified person who wishes to obtain experience in medical librarianship.

The library provides a service to a large and varied group of research graduates, and the work includes supervision of the periodicals section and dealing with technical enquiries.

The conditions of service are attractive, including a 5-day week, and the Laboratories are set in pleasant surroundings with excellent amenities.

Further details can be obtained from the Senior Personnel Officer, The Wellcome Research Laboratories, Langley Court, Beckenham, Kent. (Tel. 01-650 3422)

CRAIGIE COLLEGE OF EDUCATION, AYR

The Governors invite applications for the following posts which will be tenable from 1st July, 1967, or as soon thereafter as possible.

(A) SUB-LIBRARIAN
(B) LIBRARY ASSISTANT

Candidates for post (A) should preferably be Chartered Librarians with experience in a responsible post. Salary if qualified £890-£1,115 with placing according to experience.

Candidates for post (B) should preferably have previous library experience. Salary scale £250-£450 (Juniors), £500-£730 (Adults).

Both posts will be subject to a contributory supperannuation scheme. Application forms, which must be returned by Friday, 19th May, 1967, may be obtained from the College Secretary, Craigie College of Education, Ayr.

Craigie College of Education,
Ayr. 14.4.67.

UNIVERSITY OF LETHBRIDGE
Lethbridge, Alberta, Canada

The newly-established University of Lethbridge require qualified librarians in Acquisitions, Cataloguing, Serials and Reference Divisions of the University of Lethbridge.

Salary commensurate with experience and qualifications. Numerous fringe benefits available.

Send applications, curriculum vitae, confidential letters from three referees, and copies of academic records to:

Dr. R. J. Leskiw
Acting President,
The University of Lethbridge
Lethbridge, Alberta, Canada.

WOLVERHAMPTON COLLEGE OF TECHNOLOGY
(Proposed Polytechnic)

Owing to the continued expansion of the College the following staff are required for 1st September, 1967, for Degree and Degree Level Courses:

ARTS
SENIOR LECTURER in SPANISH (05409)
LECTURER in DRAMA (05410)

Salaries: Senior Lecturer—£2,140-£2,380
Lecturer —£1,875-£2,140

Further particulars and application form, returnable as soon at possible, obtainable (foolscap s.a.e.) from the College Secretary, Dept. TLS, Wolverhampton College of Technology, Wolverhampton. Please quote ref. number of post.

LIBRARY COMMITTEE, BURGH OF COATBRIDGE
APPOINTMENT OF LIBRARIAN AND CLERK TO LIBRARY COMMITTEE

Applications are invited for appointment to the post of Librarian and Clerk the Library Committee from Chartered Librarians only. The appointment is ubject to the conditions of service and salary scales and recommendations of the ational Joint Industrial Council for Local Authority Services (Scotland), rade "H", at present: £1,980; £2,035; £2,090; £2,140; £2,195. There is a tional payment of £30 per annum as Clerk to the Committee.

The person appointed will be responsible for the administration, supervision and control of the Carnegie Library and for the future development of the library service. He will be required to organise activities of a general cultural nature. The post is superannuable subject to medical examination.

Applications stating age and giving particulars of qualifications and experience, with copies of three testimonials, must be forwarded to the Chairman, Library Committee, Carnegie Public Library, Coatbridge not later than th May, 1967. Envelopes must be endorsed "Librarian and Clerk."

A house is available.

Canvassing directly or indirectly will disqualify.

Alexander Dow, F.L.A., Clerk to Library Committee, Carnegie Public Library, Coatbridge,
17th April, 1967.

LIBRARIANS

CITY OF OXFORD

EDUCATION COMMITTEE
OXFORD COLLEGE OF FURTHER EDUCATION

TUTOR-LIBRARIAN required to commence duties as soon as possible.

This appointment offers a challenging opportunity to assist in the planning of the Library and Liberal Studies block in a new College building, and to develop the Library as a significant contribution to the cultural life of the College. Candidates should have Library and/or Teaching experience.

Salary scale: Assistant Lecturer, Grade B (£955 to £1,625 per annum, with additions where relevant for approved training and qualifications) plus Special Responsibility Allowance of £165 per annum.

Application forms and further details (stamped addressed envelope) can be obtained from the Principal, College of Further Education, Cowley Road, Oxford, to whom completed application forms should be returned as soon as possible.

PARKLAND REGIONAL LIBRARY

Situated in Central Alberta, midway between Calgary and Edmonton (two hours' drive) and on the foothills of the Rocky Mountains, urgently requires a DEPUTY LIBRARIAN.

35-hour week with no Saturday work. Pension and health plans, three weeks paid holiday and eleven public holidays a year. Starting salary within the range $5,500 to $6,500. (Approximately £1,830 to £2,160) according to experience.

If you are a male chartered librarian, able to drive, good at public relations and with two or more years' library experience, wanting a challenging, responsible well-paid job with good promotion prospects, write airmail for further details and an application form to:

Librarian, Parkland Regional Library, Lacombe, Alberta, Canada.

SHENSTONE COLLEGE

BURCOT LANE, BROMSGROVE

APPLICATIONS are invited for the POST of LIBRARY ASSISTANT in this college of education. Preference will be given to applicants with library experience but applications from school leavers with suitable G.C.E. qualifications wishing to train as librarians will also be considered. Salary within the Local Government scale of £265 to £660 according to age and educational qualifications.

Application forms may be obtained from the librarian at the above college.

SURREY COUNTY COUNCIL

COUNTY LIBRARY

APPLICATIONS are invited from suitably qualified Librarians for the following POSTS in the Surrey County Library:

(1) BRANCH LIBRARIAN, Walton and Weybridge District.

(2) ASSISTANT LIBRARIAN, Walton and Weybridge District.

*(3) ASSISTANT LIBRARIAN, Banstead District.

(4) SENIOR ASSISTANT in charge Travelling Library based on Godalming.

*London allowance payable.

The above posts are graded on the N.J.C. Special Scale for Librarians, £820 to £1,220/£1,435.

Entry point on the scale will be determined by qualifications and experience. Posts (1) and (4) being subject to responsibility bar.

Assistance with house purchase and generous removal and disturbance allowances available in approved cases.

Further particulars are obtainable from the County Librarian, 140 High Street, Esher, Surrey, to whom applications must reach within 14 days of the appearance of this advertisement.

WEST SUFFOLK COUNTY COUNCIL

LIBRARIES AND MUSEUMS COMMITTEE

APPLICATIONS are invited for the Post of BRANCH LIBRARIAN at Haverhill. The Branch will serve a growing population from a new pre-fabricated (Terrapin-Reska) building to be opened shortly.

Salary within the Librarian Scale £820 to £1,220 per annum (minimum of £1,060 for Chartered Librarian) with starting point according to qualifications and experience.

Applications stating age, qualifications and experience, with names of two referees, should reach the County Librarian, Shire Hall, Bury St. Edmunds, Suffolk, by 15th May, 1967.

COUNTY BOROUGH OF TYNEMOUTH

LIBRARIES DEPARTMENT

LENDING LIBRARIAN, AP III/IV (£1,220 to £1,665)

Chartered Librarian required to take charge of the Central Lending Library. Details of duties available from Borough Librarian, Central Library, Howard Street, North Shields, to whom applications (with details of experience and present salary, plus the names and addresses of two referees) should be sent by 20th May.

F. G. EGNER, Town Clerk.

WORCESTERSHIRE COUNTY LIBRARY

REGIONAL LIBRARIAN

The service in the north-east of the county is to be regionalized later in the year, the region to consist of the full-time library at Rubery (new building opened January, 1964), the part-time Libraries at Alvechurch, Barnt Green and Rednal and the mobile branch library service to the parish of Wythall which is to be inaugurated towards the end of the year. Salary grade AP. IV.

Application forms and details obtainable from the County Librarian, Love's Grove, Worcester. Closing date: 12 May.

UNIVERSITY OF YORK

UNIVERSITY LIBRARY

APPLICATIONS are invited for the POST of DEPUTY LIBRARIAN in the University Library. The successful candidate will be required to take up his appointment before the beginning of the 1967-68 session. Salary will be on the range £2,625 to £3,125, with F.S.S.U.

Four copies of applications, naming three referees, should be sent by 31st May to the Registrar, University of York, Heslington, York, from whom further particulars may be obtained.

(continued on back page)

PUBLIC AND UNIVERSITY APPOINTMENTS

UNIVERSITY COLLEGE OF SWANSEA

LECTURER OR ASSISTANT LECTURER IN RUSSIAN

APPLICATIONS are invited for the post of Lecturer or Assistant Lecturer in Russian tenable from October 1, 1967.

The salary will be either on the scale, £1,105 to £1,340 (Assistant Lecturer) or £1,470 to £2,630 (Lecturer), together with F.S.S.U. benefits.

Further particulars may be obtained from the Registrar, University College of Swansea, Singleton Park, Swansea, by whom applications should be received not later than Saturday, May 6, 1967.

PUBLIC AND UNIVERSITY APPOINTMENTS

LONDON BOROUGH OF BEXLEY

LIBRARIES AND MUSEUMS DEPARTMENT

APPLICATIONS are required for the following POST:

ADMINISTRATIVE ASSISTANT (Stock Department).

A.P. II £1,020 to £1,220 excluding London Weighting allowance.

For Central enquiries and Bureau loans, &c. Experienced officer or partly or newly qualified officer.

Applications giving age, experience, qualifications, present grade and names of two referees to be submitted to me by 10th May, 1967.

CLIVE DENNIS, Town Clerk,
Town Hall, Erith, Kent.

READING UNIVERSITY LIBRARY

APPLICATIONS are invited for a post of SENIOR LIBRARY ASSISTANT in the University Education Library (formerly the Institute of Education Library) from professionally qualified librarians. The vacancy will arise in June. A degree is not essential but applications will also be entertained from graduates who have not yet obtained a professional qualification. The appointments will be made on one of the scales £755 to £960, £920 to £1,125 or £1,040 to £1,340, according to qualifications and experience. These scales are under review. Further particulars can be obtained from the Librarian, Reading University Library, Whiteknights, Reading, Berkshire.

Applications (one copy) together with the names of two referees to be received by the Librarian as soon as possible.

UNIVERSITY OF LONDON

INSTITUTE OF HISTORICAL RESEARCH

SENIOR ASSISTANT to the Editor of the Victoria County History required. Honours degree in history or kindred subject, with research experience. Writing articles and historical memoranda are main duties.

Remuneration £1,710 to £2,310 with good prospect of advancement to £2,690. Closing date: 26th May.

Further particulars from the Secretary, Institute of Historical Research, University of London, Senate House, London, W.C.1.

UNIVERSITY OF MALAYA

FACULTY OF ARTS

APPLICATIONS are invited for appointment to the CHAIR of ENGLISH. Candidates should have high academic qualifications with experience in University teaching and research. Administrative experience will be an additional advantage.

Emoluments (approximate sterling equivalents).

(a) Salary: There is a range of basic salaries, to one of which a professor is appointed, depending on his qualifications and experience. These are: £2,478, £2,562, £2,646, £2,730, £2,814, £2,898, £2,982 per annum.

In addition, the following allowances are payable:

(b) Variable Allowance: minimum £210 per annum, maximum £560 per annum, calculated at 25 per cent of the basic salary.

(c) Inducement Allowance (if awarded), up to £1,400 per annum. (In exceptional cases an inducement allowance exceeding this amount may be granted).

Housing will be provided, if available, for which a rent of £140 to £175 per annum will be charged.

Provident Fund: Staff member contributes 5 per cent and University 15 per cent of basic salary.

Further particulars and application forms are obtainable from the Association of Commonwealth Universities (Branch Office), Marlborough House, Pall Mall, London, S.W.1.

The closing date for the receipt of applications in London and Kuala Lumpur is 30 May, 1967.

THE UNIVERSITY OF MANCHESTER

Manchester, 13

ASSISTANT LECTURER IN ENGLISH LITERATURE

APPLICATIONS invited for the above POST. Salary range £1,105 to £1,340 per annum. F.S.S.U. Application forms (returnable by May 15th, 1967), and particulars from the Registrar. Quote ref. 65/67/TL.

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR

DEPARTMENT OF ENGLISH

APPLICATIONS are invited for the POST of ASSISTANT LECTURER in English Language with a special interest in Old English. Salary will be at a suitable point on the scale £1,105-£1,340. In addition there are F.S.S.U. benefits.

Applications (two copies), giving details of age, qualifications and experience, together with the names of three referees, should be sent by May 19 to the Registrar, from whom further particulars may be obtained.

BOOKS AND PRINTS

ANTIQUE MAPS. Illustrated Catalogue 2s. 6d.—Nicholson (LS), Shotton, Chester.

AMERICAN BOOKS, NEW, OLD, OUT OF PRINT.—For any book you want just write to ORSAY BOOKS, 86-32 T. Eliot Avenue, Rego Park, New York City, N.Y. 11374.

BOOKS PURCHASED. From single volumes to whole Libraries. I can call anywhere in the country. Particularly wanted are sets of old magazines and journals and books bound in leather.—Please write to R. G. Booth, The Castle, Hay-on-Wye, Hereford.

CASH for your books!—Highest prices offered for collections of art and travel books; send details of books you wish to sell to Mr. Ronald Batty, The Antiquarian Department, W. & G. Foyle Ltd., 121 Charing Cross Road, London, W.C.2.

ERIC AND JOAN STEVENS now selling Books and Prints every Friday and Saturday 9.30 to 6 at the Antique Bazaar, 6 Church Street (Lisson Grove End), London, N.W.8. Our regular catalogues in Literature and the Humanities from 2 Prospect Road, London, N.W.2. 01-794-9011.

FILMSURVEY 2, the 68-page illustrated Yearbook of the Federation of Film Societies, is obtainable now (10s. 6d.) from leading bookshops or direct from the Federation office, 102 Dean Street, London, W.1.

GERMAN BOOKS bought and sold. LIBRIS, 38a Boundary Road, N.W.8. MAI. 3030.

LEARNED and scientific periodicals in all languages wanted.—H. PORDES, 529b Finchley Road, London, N.W.3. HAM. 9878.

"LITATOLI"—illustrated monthly review in the Bangala language offers complete coverage of the north and western parts of the Democratic Republic of the Congo. Litatoli B.P. 52, Bunia, République Dém. du Congo Afrique. Or from: Publishing and Distributing Company Limited, 177 Regent Street, London, W.1. Tel.: REG. 653415.

"NENO"—illustrated monthly review in the Congo Swahili language, offers complete coverage of the Eastern part of the Democratic Republic of the Congo including Katanga. Neno B.P. 52, Bunia, République Dém. du Congo Afrique. Or from: Publishing and Distributing Company Limited, 177 Regent Street, London, W.1. Tel.: REG. 653415.

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